'87 Buyer's Guide

OCT. 1986 $1.95 08876

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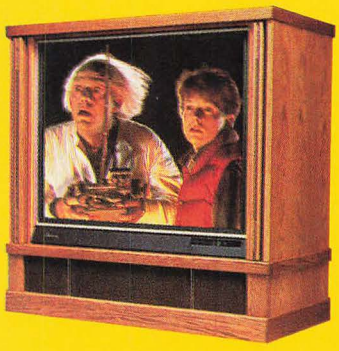

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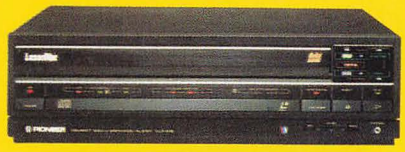

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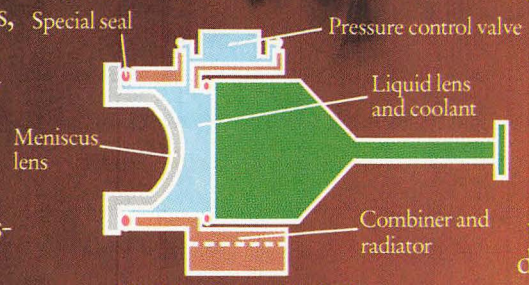
Not Evolutionary,

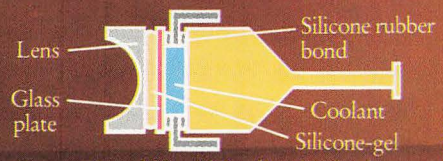
Pioneer's Revolutionary 40″ Projection Monitor

You are invited to take an inside look at the most revolutionary advancement in the history of color television—the Pioneer SD-P40 Projection Monitor. Because Pioneer has discovered the secret to combining the bigness of projection TV and the brilliance and precision of direct-view monitors.

The SD-P40 uses 7-inch projection CRTs and 160mm power lenses, the largest ever built for home use. Together they achieve over 300 foot-lamberts of brightness—brightness further enhanced by a first-of-its-kind, highly efficient, direct-coupled liquid lens and liquid cooling system. It utilizes a larger radiator and a unique pressure control valve to maintain cooler operating temperatures and longer life.



The "Liquid Lens" Technique



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Special multi-coated lenses and a carefully-designed optical path reduce internal reflections and ghosting. The benefit—contrast so superior it surpasses that of any other projection system.

The SD-P40 is the only set of any kind to hold focus right to the corners of the screen—because only Pioneer utilizes a Dynamic Focus Circuit that adjusts the focal length of the electron beam as it scans every point on the flat CRT face. And there's a new High Voltage Stabilizer Circuit that all but eliminates "blooming"—that annoying fuzziness ordinarily seen around white lettering and objects at high brightness levels.

Each of the SD-P40's three projection tubes has its own Velocity Modulation Circuit for sharper focus and less bloom. One of the SD-P40's more remarkable benefits is its wide viewing field. Even when viewed from off-center, the picture is bright and clear with none of the annoying color shift so noticeable on other projection systems. This "wall-to-wall" chromatic accuracy is made possible by the SD-P40's unique double-sided lenticular screen. The front lenticular screen also disperses ambient room light to eliminate glare, and enhance contrast.

The Pioneer SD-P40 is fully equipped with all the latest accommodations for television of today and the future. The 139-channel cable-capable tuner includes an MTS decoder for Broadcast Stereo Television and Second Audio Programs. Three direct video inputs accommodate LaserDisc™ and two VCRs. A high-powered built-in stereo amplifier and speaker system deliver impressive sound. All of these features are immediately accessible via Pioneer's 54-function handheld system remote control(SR).

Perhaps we should close by saying that words can never do justice to the SD-P40's revolutionary picture. And if you really want to see the best and the brightest big picture ever made, you have to see your Pioneer Dealer first. For more information, call 1-800-421-1404.

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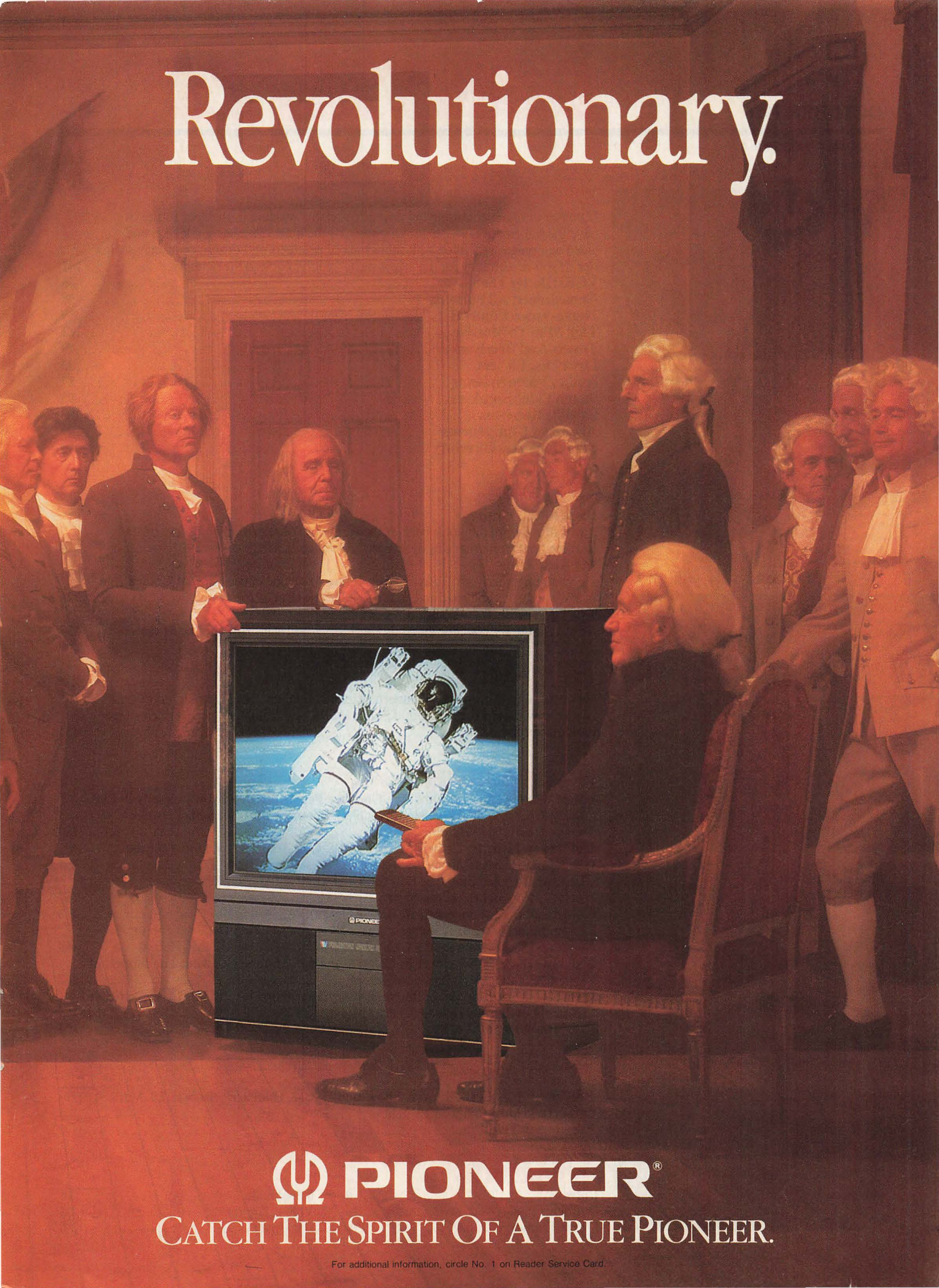
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OCTOBER 1986

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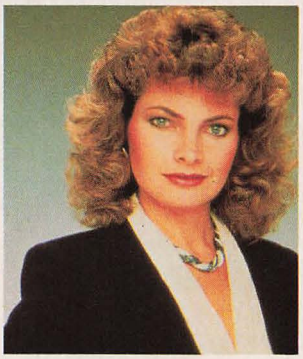

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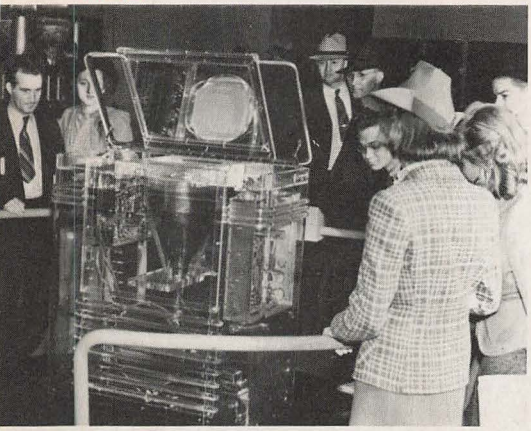

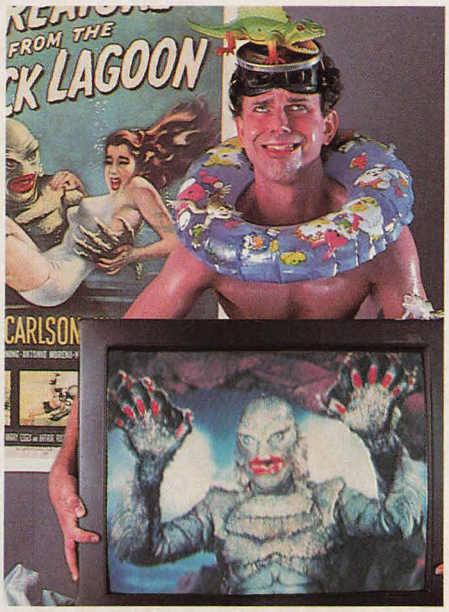

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1987 BUYER'S GUIDE

If you're thinking about buying any video-related product in the near future, we have the information you're looking for. It's the most complete guide to home-video equipment yet, filled with thousands of products and dozens of money-saving tips. If you're searching for the "right stuff," you've come to the right place 41

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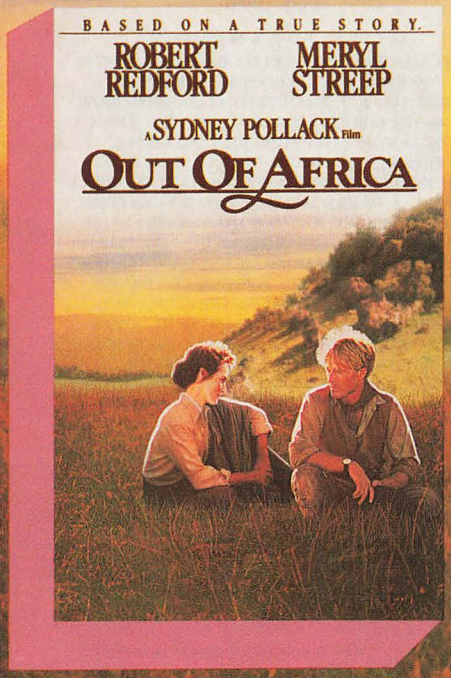
BASED ON A TRUE STORY.

ROBERT REDFORD MERYL STREEP

A SYDNEY POLLACK Film

OUT OF AFRICA



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Screenplay by **KURT LUEDTKE** Produced and Directed by **SYDNEY POLLACK**

Based on the books "Out of Africa", "Shadows on the Grass" and "Letters from Africa" by Isak Dinesen; "Isak Dinesen: The Life of a Storyteller" by Judith Thurman; "Silence Will Speak" by Errol Trzebinski

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UPFRONT

Dispatches From The Front

There's good news tonight. The war is over, and you won. If you've had even the slightest interest in camcorders over the past six months, you can consider yourself a veteran. It all started the way most big battles do. A lot of name calling led to out-and-out skirmishes. JVC against Sony. VHS-C against 8mm. Each side looked for allies among the consumer electronics press. Some went easily. We held out.

Over these past six months we've featured 8mm and VHS-C camcorders on the cover of this magazine. We've tested products in both formats and found them to be generally excellent. But, quite honestly, there was pressure on us to take sides in this conflict. We resisted.

We did spend a good deal of our time, though, engaged in shuttle diplomacy. We told both sides we'd thought they'd reduced the whole issue to an alley fight—and that didn't serve anyone well. Instead of firing salvos at each other, we warned, they should be spending their time educating confused consumers. Now *that's* the side we're really on. Yours.

We feel confident that the major combatants have listened to us, finally buried the bombshells and realized that the best ammunition is good information.

This issue, featuring our annual *Buyer's Guide*, is full of good information. You'll learn the very latest about the newest videocassette recorders, TVs, cameras, tuner/receivers, laser disc players, A/V systems, satellite receivers, component accessories and, of course, camcorders.

We're pleased with the massive effort that went into this *Buyer's Guide*, and we're proud of the end product. It's one issue you'll want to keep, refer to and enjoy all year. You might even want to buy one for a friend. It sure beats fighting over it. War is hell. Remember where you read that.

Maury Z Levy

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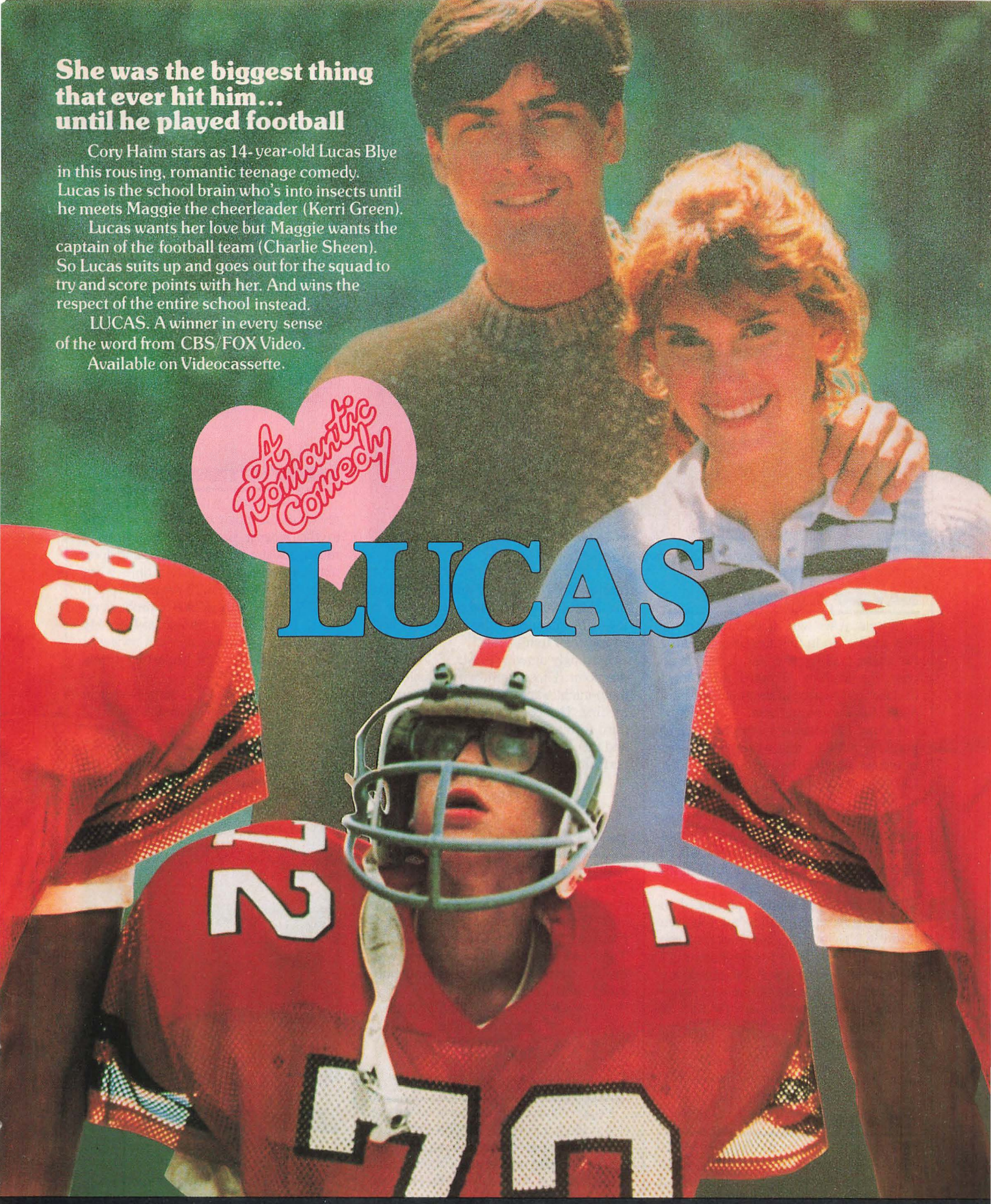

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LETTERS

Divine Device And No Kid Gloves

An encore for a Stevie fan: Nicks pic's a hit in sticks.

HAVING A NICKS FIT

Several years ago, it occurred to me that getting up in the morning would be far more exciting if I had a reason to open the mailbox. Toward this end, I decided to subscribe to several magazines, *Video Review* among them.

I chose *VR* because I was preparing to purchase a VCR, and wished to be well informed about what features to look for, what price to pay and, perhaps most importantly, what brand of blank tape to use for best results. It was a great feeling to head out into the marketplace and not have to rely upon a salesman's puff in making my decisions. I am forever indebted to you.

Not only do you keep me abreast of an ever-changing video world, but you even throw in a picture of Stevie Nicks to keep things interesting ("Freeze-Frames," August '86 *VR*). I think I'll cancel my subscription to *Rolling Stone* and renew my *VR* subscription through the turn of the century. Video info and Stevie too—what more could we ask for?

Kenneth Favata
Mount Vernon, NY

CAM DO

I recently purchased the new RCA CMR-300 camcorder and read your Equipment Review of it in the August issue with great interest. I feel Len Feldman's report fell far short in describing this model. Not once did he refer to the unit's new MOS imaging device which far surpasses the ½-inch Saticon tube of the CMR-200. Now that I've used both machines, I can say that the difference in picture quality is like night and day. Where the CMR-200 would tend to get grainy in low-light situations, the CMR-300 held strong color tones.

I strongly agree with Mr. Feldman on one point: Those considering switching to 8mm might want to give this camcorder a try first. I've convinced several would-be third format owners to try the CMR-300, and they were won over by its remarkable performance.

David B. Shroyer
New Philadelphia, OH

PUFF PIECE

In the August issue, an article called "Your Guide to Life" refers to one of our videotapes as *21 Days to Stop Smoking*. The correct name of the tape is *Freshstart: 21 Days to Stop Smoking*. The video was made in cooperation with the American Cancer Society and published by Simon & Schuster.

Lesli Rotenberg
Simon & Schuster Software
New York, NY

NOT JUST KID STUFF

Peggy Charren is off base when she claims that children's television shows are generally rotten because most kid vid consists of program-length commercials. ("Backspace," August '86 *VR*). None of the supposedly adult shows are program-length commercials, yet they're mostly junk, too. As the ratings indicate, that's what most people, children and grown-ups alike, want. Anyway, it's all a matter of taste.

Miss Charren is also wrong to suggest that cable and home video are just for the rich. Compared with typical family outings, cable and home video provide cheap entertainment.

If Miss Charren really believes in choice, as she says she does, then every taxpayer should not be forced to support our highbrow public television. Instead, we should fight the politicians who have imposed legal barriers on the expansion of cable!

David Kahn
New York, NY

TERRIFIC 'TERROR'

I totally agree with Molly Haskell's review of the movie *Experiment in Terror* in the August issue. Although it is a rather obscure movie, I feel, as she does, that it's a classic. I saw it four times when it was released in 1962. I recently taped it off TV. Now with RCA/Columbia's release, I can see it commercial-free. My only question with her excellent review is: How come (in spite of her raves) it only received three stars?

Jerry Rothstein
Kendall Park, NJ

• *Nothing shabby about three stars. Not every movie a viewer (or reviewer) likes can rate four (for outstanding). —Ed.*

Classic Terror*: lacking a star?*

Selected correspondence addressed to **Video Review**, *902 Broadway, New York, NY 10010 is printed in the "Letters" section, space permitting.* **VR** *reserves the right to edit and condense selections for publication. Sorry, no personal replies.*

The Box-Office Smash. The Music Sensation. The Videocassette Event.

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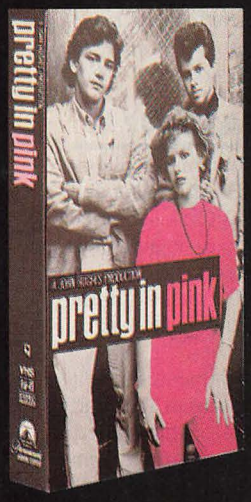
pretty in pink



VHS hi-fi STEREO

Beta hi-fi STEREO

The movie drew millions to theatres and made entertainment headlines.

Teen phenomenon Molly Ringwald ("Sixteen Candles," "The Breakfast Club") and Andrew McCarthy ("Class," "St. Elmo's Fire") were hailed for their starring performances.

She's a high school girl from the wrong side of town. He's the wealthy heart-throb who asks her to the prom. But as fast as their romance builds, it's threatened by the painful reality of peer pressure.

Hit film maker John Hughes ("The Breakfast Club," "Sixteen Candles," "Ferris Bueller's Day Off") earned rave reviews for creating a love story so refreshingly touching and funny.

The Top 10 soundtrack launched two of the year's biggest singles: "If You Leave" by Orchestral Manoeuvres In The Dark and "Pretty In Pink" by the Psychedelic Furs.

PRETTY IN PINK. It's everything a movie ought to be.

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TWO SUGGESTIONS

As a video professional, I sometimes have the unnerving occasion to view homemade videotapes in the homes of my friends. Grass has a bluish tinge, faces vary from the very deeply sunburned to a sickly green.

I am thus pleasantly surprised when I am able to take one such tape along to the studio and see it presented on a correctly adjusted monitor. In the main, the tapes are good, with correct color balance.

The point is that, in my estimation, many of the television sets (and monitors) in the hands of consumers are incorrectly set up and do not do justice to either the quality of the TV broadcast signal, or to the noble efforts of the home with a videocamera.

To counter this situation, I would suggest one or two things. First, that sometimes in your excellent magazine you should touch on the matter of picture adjustments—with simple instructions on how to set up without instruments. Second, I would recommend that some enterprising outfit produce a short videotape which would greatly help in the setup process.

Hilary W. Szymanowski
Vidcom Consultants
Murrysville, PA

BETA FANS UNITE

While I agree pretty much with Kenneth R. Pangborn's negative assessment of the quality of VHS and the HQ improvements ("Letters," July '86 *VR*), the note of complacency in his missive about being a Beta owner is extremely disturbing.

That's because—as any Betaphile can readily see—the format is sinking further and further into the west. NEC has now abandoned it, Sanyo has moved its marketing muscle into VHS. Even Sony's attention has moved on to 8mm. Some software duplicators are starting to run VHS only.

The point here is that unless Betaphiles such as Mr. Pangborn really start supporting Sony by buying its Beta VCRs in larger numbers and begin to buy a few extra prerecorded Beta tapes, before long there ain't gonna be any new Beta VCRs or tapes to buy. We'll have to nurse our machines along and hope the warehouses don't run out of parts.

In short, Betaphiles unite! How about a national Beta fan club and support organization? Think how much we have to lose if we just sit and do nothing.

D.R. Martin
Minneapolis, MN

LOSING COLOR

I was pleased to see your article that addressed the controversy over colorization ("The Color Purple," August '86 *VR*). When I first heard about computer colorizing, I was quite excited, and I do see value in some of its uses (including updating stock footage for new productions). But I've been disappointed with the colorized movies I've seen, and not just because I think that the black-and-white versions ought to be revered as "sacred."

To be specific, I find it annoying when certain areas (such as someone's hair color) are left uncolored in the middle of a colorized movie. And sometimes the whole screen will flash a brief scene in B&W as if someone forgot to color it. But even the colors that are there seem unreal and disappointing. The overall effect reminds me of the B&W photos that used to be painted by hand when my mother was young, in an unsuccessful attempt to emulate color photography. (Faces do not look realistic when they all appear colorized in the same dead, pasty-looking shade of pale.)

The backgrounds in the colorized movies I've seen appear either surrealistically bright or ugly and washed out. And some of the colors chosen for interior backgrounds are even worse. If computer technology is used more and more in the future to meddle with the old classic movies, then I can only hope that the original versions will still be shown and rented in their glorious shades of black, white and gray.

Mary Ann Schuller
Springfield, OH

• *Colorization is one of the biggest controversies to hit the video world in years, and for most people it's a black-and-white situation; there's usually no middle ground. People love it or hate it. We'd like to hear what other readers have to say. In the meantime, we'll continue to review the most important colorized classics released on home video.* —*Ed.*

NEXT, A TV STATION?

I have only recently become keenly interested in electronic A/V equipment and as a result own several VCRs, subscribe to cable television, own a satellite dish system, a 38-inch Panasonic rear projection TV, 35-inch and 45-inch Mitsubishi rear projection TVs and a Fisher stereo rack system.

Such considerable investments made it absolutely necessary for me to find and subscribe to a periodical on the subject which would give me access to and help me keep abreast of not only what was happening in this ever-changing field, but also one which would communicate in non-technical terms.

I found it! *Video Review*! Yours is a terrific magazine, so much so that I've arranged a library in which I keep all my copies for reference purposes.

James H. Lowman
Bayonne, NJ □

JUST ANOTHER LITTLE MIRACLE FROM JVC.

Two years ago, when JVC first built the smallest VHS camera/recorder ever made, people said it was a miracle. One miracle in a lifetime should satisfy most people—but not the engineers at JVC.®

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Mini VideoMovie

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QUESTIONS

Sound And Fury: Hi-Fi, MTS And More

Does Bananarama sound crunchy on your Hi-Fi deck? Could be incompatibility.

THE PROPER READING

Q I own a VHS Hi-Fi machine that I really enjoy. However, I've rented several Hi-Fi tapes that have had defective soundtracks. When I played them the sound was full of noise. It got less noticeable when I adjusted the tracking, but not enough to really matter. When I turned off the Hi-Fi switch, the noise disappeared. But so, of course, did the Hi-Fi. I've tried these tapes on another Hi-Fi deck and got the same results. The tapes, however, did not appear to be damaged.

Is this something Hi-Fi owners can expect from time to time? What could be causing this problem? It makes me wonder if Hi-Fi is really worth the price.

Len Jaronski
Chicago, IL

A Your problems may be the result of VHS Hi-Fi's secret (but not common) shortcoming: incompatibility. Before VHS Hi-Fi, the audio track on a videotape was recorded on a small portion of the tape. With VHS Hi-Fi, audio signals are embedded deep into the whole tape, in diagonal strips, while video signals are laid on top of those. Your Hi-Fi VCR's audio heads read the Hi-Fi signal. Unfortunately, not all audio heads on different machines are aligned in precisely the same way; this means that some tapes will play back poorly on some equipment. Because the play head does not read the audio signal in precisely the same way it was recorded (and only a few microns of difference in alignment can account for an audible problem), you'll hear a sound not unlike that of an ailing lawn mower. And this just means that the tape you're playing is incompatible with your system. This is a pretty rare problem; you may want to consult your video dealer to see if he can do anything in terms of adjusting the heads or getting a new model.

Selected queries addressed to **Video Review**, *902 Broadway, New York, NY 10010 are answered in the "Questions" section, space permitting.* **VR** *reserves the right to edit and condense selections for publication. Sorry, no personal replies.*

AYE, THE JURY

Q Gary Arlen's piece on the Meese Commission on Pornography (May '86 *VR*) raised some interesting questions in my mind. Are there any state or federal laws prohibiting the sale or ownership of videotapes that might be considered pornographic? Can an individual be prosecuted for purchasing such tapes through the mail? How can one obtain specifics on the laws regarding pornography in his or her state?

V.R. Dean
San Bernardino, CA

A Let's define our terms properly, first of all. There's no strictly legal definition of pornography, so there are no laws regarding its manufacture or sale. Obscenity, however, is a legal issue, and the definition of that is fairly subjective also. The Supreme Court has said in the past that it's not illegal to *own* materials that could be considered obscene. As far as the manufacture and sale of obscene materials, the Court has left that issue up to the states. And of course, in some states certain juries will, and have, deemed particular works to be obscene. For more specific information regarding the laws in your state, you can consult your district attorney's office or your state library.

MTS-SEE

Q On our local CATV system, there is one channel being transmitted in MTS, and it's also the channel with the poorest picture. Is this weakness in picture quality being caused by the MTS carried along with the channel or could it be the way the cable company is receiving the broadcast of the station?

Ben J. Sulkowski
Erie, PA

A Although there's been talk in the past of the possibility that cable can't handle MTS, research by Recoton (which manufactures cable-compatible MTS decoders) has shown that this theory is a myth. And that means that the fault in your one cable-carried MTS station lies in the way it's being broadcast, not in the cable signal itself. Call this problem to the attention of your cable company and hopefully the people there will look into it.

INDEX DECKS

Q Does VHS indexing differ from Beta indexing? If so, how? I know Beta places an electronic signal directly on the tape, so that any time that tape is reinserted for playback, an indexed spot can be quickly located. I've been told that in VHS, an indexed spot or spots disappear once that tape is removed from the VCR and the counter is reset. Obviously if this is true, VHS indexing is practically useless. I do a lot of audio-only recording and would find true indexing very useful.

Jim Ross
Baltimore, MD

A You've pretty much answered your own question. The Beta system of indexing does exactly what you say, while VHS indexing is dependent on the machine's counter. But since you're concerned with audio-only recording, there may be a solution. Zenith has incorporated a feature called "Music Scan" in its VR2220 model, and it's something that may well show up on other manufacturers' machines. It functions the same way such a feature on an audiotape deck does: It "reads" the silent spaces between songs and stops at each point until you get to the selection you want. This is not the same as true indexing, but it's close. □

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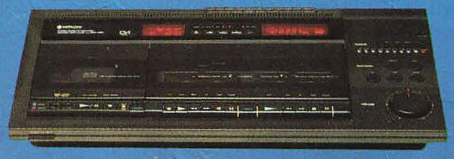

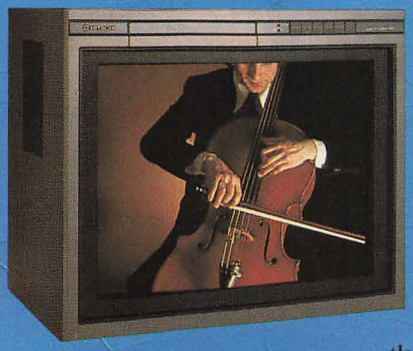

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BACK PAT

Q At present I'm a bit puzzled about "who makes what," in terms of video products sold on the US market. I realize this is a big request but I would appreciate it if you could supply me with this information.

Ken Gibson
Nassau, Bahamas

A We know that self-congratulation is tacky, but if you're reading this issue, all that information is in our *Buyer's Guide*. It contains listings on almost every piece of video equipment you can imagine, from VCRs to MTS decoders, and an index of manufacturers to boot. Happy shopping.

OUR OWN GLITCH

Q Both your "Questions" and "Super VCRs" article of September '86 comment on the need for a time-base corrector for editing. A TBC does marvelous things, but only for playback. Proper editing is a *record* function and requires the recording VCR to have two specific features: a capstan servo and a set of flying erase heads.

A servo is a capstan speed control that uses the incoming video as a reference. It allows the recorder to achieve vertical lock, which prevents a glitch. It does this by allowing the edit to occur between fields during the vertical interval.

Flying erase heads are mounted on the head drum (hence the name), and they fully erase the video that's being edited over. The heads eliminate color contamination that may follow the edit point.

Editing is best performed using ¾-inch or larger formats. If half-inch editing is unavoidable, it would be best to use an industrial half-inch machine such as the Sony GCS-50 SuperBeta Hi-Fi editor, Panasonic's NV8500 VHS or JVC's BR-8600U. All three can be controlled by an editing console and can record in the standard (Beta II or SP) speeds.

Richard Pitchford
Oshkosh, WI

A Thanks for the info. A time-base corrector can be applied to the playback of edited tapes, and copies can be made while the tape is played back, but generational losses will be heavy there. In any event, those who are interested in true editing would be better off with the sort of equipment mentioned above. As for this department, well, as Rick says in *Casablanca*, "I was misinformed." It's gratifying to know that we have sharp readers who'll catch our own occasional glitches.

SOUNDS GREAT

Q Recently, I viewed a copy of *Star Wars* that had been remastered with Hi-Fi audio as opposed to previously available linear stereo. I've been wondering if the major software companies are planning to rerelease some of their biggest hits in Hi-Fi stereo in the near future.

Derek A. Crawford
Eugene, Oregon

A The current trend these days seems to be going toward Hi-Fi all the way. It's probably only a matter of time before your favorites are available in VHS Hi-Fi, which delivers movie-theater-quality sound. One recent rerelease from MPI is the Beatles' classic *A Hard Day's Night*, which has been rendered in digitally encoded Hi-Fi audio. □

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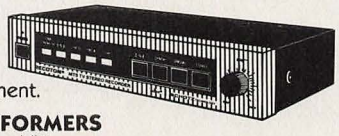

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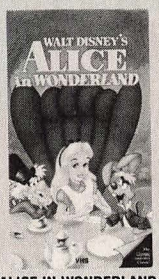

ALICE IN WONDERLAND
5423082

MAD MAX: BEYOND THUNDERDOME
6089012

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THE KARATE KID	1710092	CASABLANCA	0507162
STING–BRING ON THE NIGHT	5116002	LAWRENCE OF ARABIA	1514072
DUMBO	5251052	GANDHI	1533042
DAS BOOT	1520092	THE LONGEST DAY	0577032
THE DRESSER	1602002	NATIONAL LAMPOON'S EUROPEAN VACATION	6096022
DR. STRANGELOVE	1521082		
THE KILLING FIELDS	6084062	FROM RUSSIA WITH LOVE	0690212
EASY RIDER	1530072	SUPERMAN	0013132
LOVE STORY	2040082	CABARET	4001272
EDUCATING RITA	1593012	GHOULIES	7099072
DEATH WISH	2027132	FUNNY GIRL	1511002
CHARIOTS OF FIRE	6014012	GILDA	1553092
THE ELEPHANT MAN	2047012	THE GOLDEN VOYAGE OF SINBAD	1653082
BODY HEAT	6020032	THE SHINING	6103032
THE BOSTONIANS	7139092	GORKY PARK	7108062
GIANT	6080002	THE GRADUATE	3103002
THE RIGHT STUFF	6043062	GRAND ILLUSION	0763072
THE BLACK STALLION	0504012	THE GREAT ESCAPE	0638002
AIRPLANE	2033152	THE GREAT GATSBY	2045032
FISTS OF FURY	0535122	THE GREATEST STORY EVER TOLD	0855062
JOHN LENNON–LIVE IN NEW YORK CITY	3050032	GUYS & DOLLS	3533002
THE FLAMINGO KID	7135032	HALLOWEEN	3250012
		PURPLE RAIN	6048012
		HELLO, DOLLY!	0609052
		THE HOWLING	0527202
		IT'S A WONDERFUL LIFE	3256052
		CHINATOWN	2025152
		KING KONG (ORIGINAL)	5502022
		KRAMER VS. KRAMER	1503002
		BORN YESTERDAY	1554082
		LA STRADA	3180062
		FRIDAY THE 13TH	2042062
		LIQUID SKY	3271062
		FORT APACHE	5526042
		EATING RAOUL	0793012
		MAD MAX	7109052
		CITY LIGHTS	0669022
		THE MALTESE FALCON	0508072
		FOOTLOOSE	2019052
		A CHORUS LINE	3193012
		AGNES OF GOD	1812062

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
GHOSTBUSTERS	1742012	THE COTTON CLUB	7088002	PRIZZI'S HONOR	48020022
THE BIG CHILL	1527022	POLICE ACADEMY	6049002	THE MAGNIFICENT SEVEN	0534212
CLOSE ENCOUNTERS OF THE THIRD KIND	1510192	LA CAGE AUX FOLLES	0512012	CITIZEN KANE	5501032
		THE FALCON & THE SNOWMAN	4808062	THE EMPIRE STRIKES BACK	0910092
A PLACE IN THE SUN	1517042	BLAZING SADDLES	0012142		
GOONIES	6081092	AMERICAN GIGOLO	2030002		
CLEOPATRA	0579012	ARTHUR	6024092		
ALL ABOUT EVE	0044082	THE BRIDGE ON THE RIVER KWAI	1606062		
BUTCH CASSIDY AND THE SUNDANCE KID	0517302	CARNAL KNOWLEDGE	3122072		
GREMLINS	6082082	THE BROTHER FROM ANOTHER PLANET	7568092		
AN AMERICAN WEREWOLF IN LONDON	7140062	BUS STOP	0718032		
BONNIE & CLYDE	6072002	RISKY BUSINESS	6033082		
ARSENIC AND OLD LACE	0735102	CAPTAIN BLOOD	0686192		
DIRTY HARRY	6017082	CADDYSHACK	6023002		
FIREFOX	6079032	MISTER ROBERTS	6095032		
48 HOURS	2022182	THE LAST DETAIL	1525042		
THE BIG SLEEP	0859022	CAT BALLOU	1545002		
ANNIE HALL	0502032	THE DEAD ZONE	2077042		
TIGHTROPE	6051052	CATCH-22	2076052		
BLADE RUNNER	3104092	CHOOSE ME	3310092		
THE ALAMO	0583052	THE GOOD, THE BAD AND THE UGLY	0582222		
ELENI	3196082				

THE SWORD IN THE STONE
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THE AFRICAN QUEEN
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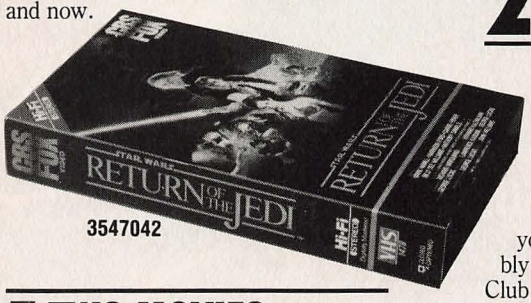

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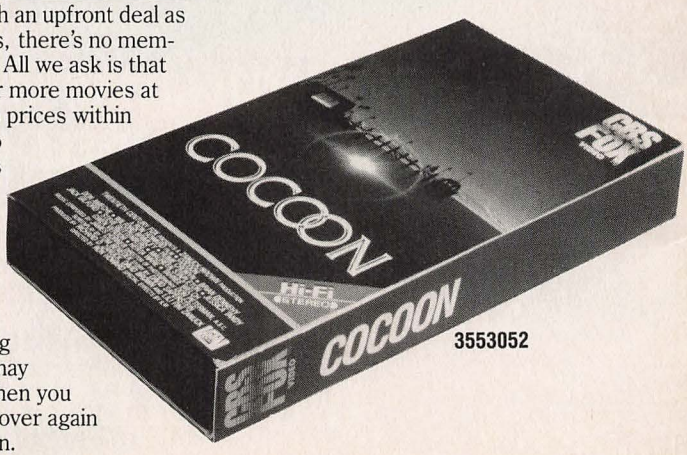

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SOME LIKE IT HOT	0584122	THREE DAYS OF THE CONDOR	2043052
SOPHIE'S CHOICE	0754082	THE TIME BANDITS	2010042
SHE WORE A YELLOW RIBBON	5504002	ALL THE PRESIDENT'S MEN	6070022
FLASHDANCE	2018142		
RED RIVER	7507032	MY FAIR LADY	3507022
PEE WEE'S GREAT ADVENTURE	6098002	M*A*S*H	0055122
		THE PURPLE ROSE OF CAIRO	7136022
NASHVILLE	2080092	REDS	2029032
THE POSEIDON ADVENTURE	0570262	REBEL WITHOUT A CAUSE	6101052
RAGING BULL	0500132		
REBECCA	0664072	NORTH TO ALASKA	7310002
MARY POPPINS	5276062	QUEST FOR FIRE	0598162

KISS OF THE SPIDER WOMAN
3187092

SILVERADO
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WITNESS
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THE BEST OF JOHN BELUSHI
6071192

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TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
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ROMANCING THE STONE	0894092	YENTL	0895082	PATTON	0043092
STAR TREK II—THE WRATH OF KHAN	2013272	AGAINST ALL ODDS	1633032	BACHELOR PARTY	0926012
		PLACES IN THE HEART	0978082	THE BOYS IN COMPANY C	1522072
REVENGE OF THE NERDS	0925022	PLANET OF THE APES	0046062	THE WAY WE WERE	1529002
MOMMIE DEAREST	2000142			NOTORIOUS	0567132
MOONRAKER	0677102			TRADING PLACES	2017152
MR. MOM	7104002			TRUE GRIT	2028122
STAGE DOOR	3284192			WEST SIDE STORY	0505342
TAXI DRIVER	1560002			ROOM SERVICE	5518042
CHILDREN OF THE CORN	3105082			ROSEMARY'S BABY	2078032
THE SOUND OF MUSIC	0039212			SAYONARA	0791292
A STREETCAR NAMED DESIRE	0515082			YOUNG FRANKENSTEIN	0635112
				SHAMPOO	1766022
				GUESS WHO'S COMING TO DINNER?	1819092
				UNCOMMON VALOR	2032162
				THE VERDICT	0760002
				CAT'S EYE	7583002
				THE WAR OF THE WORLDS	2094112
				THE SEVEN YEAR ITCH	0758042
				STAGECOACH	7113252
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THE EMERALD FOREST
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STAR WARS	0564162	A SOLDIER'S STORY	1733022	SLEEPER	0924032
A NIGHTMARE ON ELM STREET	3288072	TOOTSIE	1509042	THE NATURAL	1649052
		TO CATCH A THIEF	2050052	THE TEXAS CHAINSAW MASSACRE	3305062
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FREEZE-FRAMES

Mr. Ed, Mr. Rogers And Even Miss Liberty

HEY, WHAT ABOUT CHARLIE CALLAS?

What's 100 years old, green and loaded with photographs? No, it's not Kermit the Frog's family album; it's the Statue of Liberty. As part of the recent restoration, Eastman Kodak installed 10 computer video monitors on the second level of the Statue's pedestal. Here, visitors can peruse "America's Family Album," a collection of family portraits sent in by Americans everywhere.

If you would like to participate, write to the Eastman Kodak Company, Dept. 412L-AFA, Rochester, NY 14650. The company needs the photos by Dec. 31, 1986.

Many great American clans have already added their distinguished faces to the pictorial data bank: the Reagans, the Bushes and the Jerry Lewis family. Yes, Jerry Lewis—master of the moronic, father of a failed singer and personal friend of Ed McMahon. And isn't that what America's all about?

HELP WANTED

Could you be the next Dave Winfield? Power to all fields, strong throwing arm, able to hit for average and always be there in the clutch? Great, then you should enter one of The Movie Channel's screen-test contests. Winfield, a guest host for the cablecaster, exudes such urbane sophistication that introducing movies would seem his natural calling. If you share this endearing on-camera charm, then maybe you should take a swing at it.

The cousins over at Showtime sponsor a sort of little-league version of the contest for children who want a crack at big-league TV. Along with gaining the national television exposure, the winners of both contests fly with a guest to New York City for a weekend of taping with all expenses paid.

For complete details, write either The Movie Channel's Second Annual Screen Test, Box 1482, JAF Station, New York, NY 10016 or Showtime's Kid Talent Quest, Box 1700, JAF Station, New York, NY 10016. If you don't make it, you could always try the Yankees. They could use a good right fielder.

CELLULOID HEROES

Not to be outdone by the Liberty celebrations of this year, members of Hollywood's Chamber of Commerce plan for a variety of centennial spectaculars and Tinseltown tributes to celebrate the movie capital's 100th anniversary. The pomp begins on Ground-hog Day Eve when the Hollywood Historic Trust will dedicate a memorial star on the "Walk of Fame" to Natalie Wood.

In most years, the trust dedicates 12 such stars to outstanding performers from five distinct categories of entertainment. The Walk includes four stars for Gene Autry—more accolades than any other entertainer has received. Clint Eastwood and Paul Newman turned down the honor, maybe because part of the deal involves showing up for the installation ceremony, and that's just not their style.

The trust dedicated 25 stars last year (the Walk's 25th Anniversary) for such major personalities as Yakima Canutt, Gary Collins and Harry Ackerman. You all know Harry Ackerman. The plan calls for 25 additions

this year, leaving 650 spaces open . . . waiting.

If you would like to nominate someone (even yourself) for the stellar pavement of Hollywood and Vine, all you need is: $3,500 to cover costs, a willingness to participate in the ceremony and other pro-Hollywood functions, and some starlike background that will impress the five secret judges who choose from the candidates. You must also promise not to gawk up people's pantlegs. Hey, let's *all* be there.

STARSPOT: MISTER ROGERS

Are you prepared for this? Sure you are. The host of television's most enduring children's programs, Fred McFeely Rogers, can fill a half-hour's con versation with mature charm and insightful perspectives. Though he directs his PBS programs toward youngsters, his preparation reflects the informed intellect of a skilled educator. Rogers brought his Emmy and Peabody Award-winning talents to the home-video market last month with the release of *Dinosaurs and Monsters* by Playhouse Video. We spoke with him in Pittsburgh.

VR: How does home video help your presentation?

ROGERS: I like the idea that a child can do what he or she wants with video. It's like being your own program manager. You can see a specific section over again if you want to. It puts

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people back in charge.

VR: So home video gives people greater access to intellectually beneficial material?

ROGERS: I believe that the real drama of any television program comes from inside the viewer. That's where the major drama begins. If you have just lost somebody you loved, for example, and you come across a television program in which that loss is being played out, it intensifies enormously for you, because of what you're going through.

VR: Then this new cassette addresses children's inner drama with monsters?

ROGERS: There is an insistence—at the age of four and five, and even younger—to play about monsters, to work these questions through. What is a monster? What are the monsters inside of me that I will project onto others? That's why there is so much monster-play in childhood; and that's why we chose that as one of our earliest themes to do in home video.

VR: Some people use the VCR to baby-sit their children. Have you always been able to entertain your boys as much as you would have liked to?

ROGERS: There were times when I was able to, and times when I wasn't. It's so easy to condemn parents for using a resource, like the television, as a baby-sitter. But there are a lot of parents who will watch a tape through with their children. And when the kids insist on seeing it over and over again, at least they know what they're seeing. I don't like to point a finger at parents because there is so much that many parents feel guilty about anyway. I like to find the things that I can be supportive of—and concentrate on them.

VR: Do you find many positive things on network TV?

ROGERS: I must confess that I'm not a big television watcher. I've seen *The Cosby Show* and I think that at its best it brings up some very fine things. It treats feelings with respect. I think that *Family Ties* is just excellent. I like to see people working things through in a natural context, and I think those people do. You feel as though they really care about each other, and that's what is important. I do not like demeaning behavior of any sort, even if it's camouflaged as comedy. When I watch, I'm always looking for what I call "respectful television."

LUNCHSTYLES OF THE RICH AND FAMOUS

Can Pat McCormick comport himself through an entire midday meal? Can Joanne Worley lunch on chicken Kiev without losing her marbles? You needn't worry; guests on CBN's *The Star's Table* talk a lot more than they eat.

The program borrows a little from Ralph Edwards' *This Is Your Life* series. The show's host, Dixie Whatley (*Entertainment Tonight*), spots stars passing the Cinegrill Restaurant at

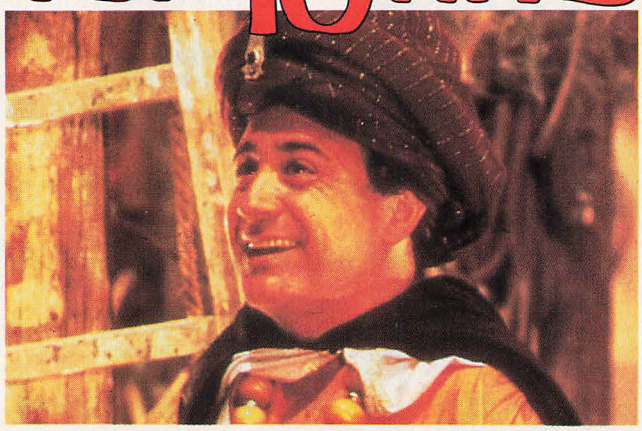
Hollywood's Roosevelt Hotel and then wrangles them over to her table for a half-hour of chat and chow. The producers of the program book guests in advance, so they play the "oh-will-you-look-who-just-walked-in" bit solely for corn appeal.

If the program meets with audience approval, we can expect breakfast, dinner and Sunday brunch versions as well. Linda Ellerbee might even show up on an overnight spin-off broadcast live from the Burbank White Castle. And so it goes.

10 MOVIES WITHOUT JUDGE REINHOLD

1. *Cooley High*
2. *Spartacus*
3. *Shriek of the Mutilated*
4. *The Terror of Tinytown*
5. *The Glenn Miller Story*
6. *Jaws 3-D*
7. *Macbeth* (the '48 version)
8.
9.
10.

TOP 10 HITS



TOP TAPES

This Month		Last Month
1	BACK TO THE FUTURE Michael J. Fox, Christopher Lloyd; MCA, $79.95	1
2	JEWEL OF THE NILE Michael Douglas, Kathleen Turner; CBS/Fox, $79.98	2
3	SPIES LIKE US Chevy Chase, Dan Aykroyd; Warner, $79.95	—
4	WHITE NIGHTS Mikhail Baryshnikov; RCA/Columbia, $79.95	3
5	MURPHY'S ROMANCE Sally Field, James Garner; RCA/Columbia, $79.95	—
6	ALICE IN WONDERLAND Animated feature; Disney, $29.95	5
7	JANE FONDA'S NEW WORKOUT Jane Fonda; Karl-Lorimar, $39.95	9
8	IRON EAGLE Louis Gossett Jr., Jason Gedrick; CBS/Fox, $79.98	—
9	COCOON Steve Guttenberg, Don Ameche; CBS/Fox, $79.98	8
10	THE DELTA FORCE Chuck Norris, Lee Marvin; Media, $79.95	—

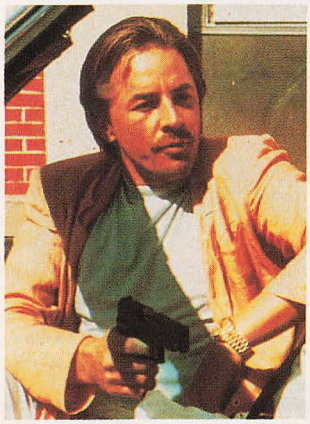
TOP DISCS

This Month		Last Month
1	BACK TO THE FUTURE Michael J. Fox, Christopher Lloyd; MCA LV, $34.98	1
2	WITNESS Harrison Ford, Kelly McGillis; Paramount LV, $29.95	2
3	COCOON Steve Guttenberg, Don Ameche; CBS/Fox LV, $34.98	3
4	JAGGED EDGE Glenn Close, Jeff Bridges; RCA/Columbia LV, $29.95	4
5	A CHORUS LINE Michael Douglas; Embassy LV, $34.95; CED, $24.95	—
6	RETURN OF THE JEDI Mark Hamill; CBS/Fox LV, $34.98; CED, $29.98	6
7	RAMBO: FIRST BLOOD PART II Sylvester Stallone; Thorn EMI/HBO LV/CED, $29.95	7
8	ROCKY IV Sylvester Stallone; CBS/Fox LV, $34.98; CED, $29.98	—
9	SILVERADO Kevin Kline, Scott Glenn; RCA/Columbia LV/CED, $29.95	5
10	COMMANDO Arnold Schwarzenegger; CBS/Fox LV, $34.98; CED, $29.98	9

"Top 10 Hits" are based on a nationwide survey of leading video software specialty stores, chains, mass merchandisers and wholesalers. The lists include titles culled from retailers' current top tape and disc lists as well as distributors' prerelease sales print-outs.

THOSE COLOMBIANS HAVE A NOSE FOR THIS STUFF

High up in the mountains of Colombia, where the richest cof-

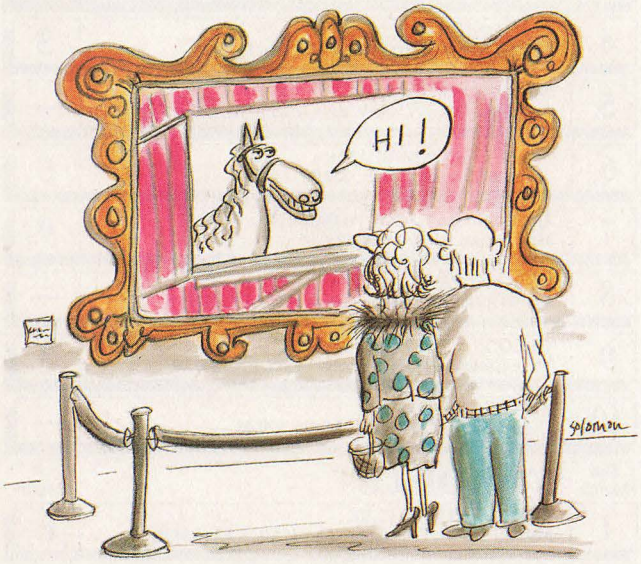


fee in the world is grown, TV viewers tune into *Miami Vice*. This disturbs some Colombian officials who claim that the show usually identifies the bad guys as—Colombians. While unsuccessfully moving to ban the program, a government TV watchdog agency acknowledged the series' outstanding production values, but decried its portrayal of the country as a major exporter of illegal drugs and criminals. The Colombian people don't seem to mind this alleged bum rap: *Vice* now challenges *Dynasty* for top ratings in their time slot.

Juan Valdez could not be reached for comment.

WE CAN WORK IT OUT

In a 1980 Nielsen poll on popularity and likability on TV, the star who finished dead last was none other than Jane Fonda, edging out Howard Cosell for the bottom slot.



PALOMINO, MEN HAVE LOVED YOU

Alan Young presented James Burnett with a pair of shoes from Mr. Ed, the quotable equine from the early-'60s TV program that bears his name. Burnett stood awestruck, having just received a gift of cultural artifice akin to Dorothy Gale's ruby slippers. This moment he'd never forget.

At least you'd feel that way if you were, like Burnett, founder and curator of The Museum of Ed in Irving, TX. The Texan and his partner, David Eckstrom, sponsored "Live Ed" to raise funds for their archives. The event, which took place in a Dallas night club, featured a marathon showing of *Mr. Ed* reruns and a guest appearance by Young, the show's human host. (Mr. Ed went to the great roundup in the sky back in the early '70s.)

The two Ed experts plan a "Hooves Across America" tour with their trunkload of memorabilia, but first they'd like to restore some of these prized possessions. The *Mr. Ed* hand puppet with the moving mouth, for instance, needs restringing. Those of you who felt guilty about not giving to Farm Aid have a real shot at redemption here.

By Laurie Werner

On the stage, he specialized in playing princes, but in movies, Austrian actor **Klaus Maria Brandauer** has made a career out of portraying oddly likable heavies. In *Mephisto* (Thorn EMI/HBO), the 1981 Oscar winner for Best Foreign Film, he made his character—a German actor who sells out to the Nazis in order to advance his career—understandable and very sympathetic. In *Never Say Never Again* (Warner), **Sean Connery**'s James Bond Revisited, Brandauer's Largo was totally charming even while plotting the end of the world. On the basis of the latter performance, he won the role of Bror Blixen, writer **Isak Dinesen**'s philandering, ne'er-do-well husband in the movie based on her life and book, *Out of Africa* (MCA).

Director **Sydney Pollack** explained that he was looking for someone who had so much charm that the audience would like him even though he was doing such terrible things to the heroine, played by **Meryl Streep**. And Brandauer had it—so much so that he stole all of his scenes (and won an Oscar nomination). He'll really need the charm, too, if a movie role he's being mentioned for comes through; it's that of Danish socialite **Claus von Bulow**. The movie is *Reversal of Fortune*, based on the book by Harvard law professor **Alan M. Dershowitz**.

★ ★ ★

Dustin Hoffman could be opposite Brandauer, playing the Dershowitz role. The producers want him; he wants $5 million. If the deal falls through, though, it wouldn't be the first movie that Hoffman was in and then out of this year. Cannon Films took out large, blaring ads that announced it was signing Hoffman to star in its version of **Elmore Leonard**'s mystery novel *La Brava*. Hoffman then said that such publicity (translation: bad taste) violated his contract. End result: *La Brava* may be, but not with him along. He was also supposed to co-star with **Barbra Streisand** in the movie drama *Nuts*. He even sat in on trials to soak up the courtroom feel for this courtroom saga. Money and schedules didn't jibe, however, so the movie is now scheduled to roll in October with Streisand and **Richard Dreyfuss** in the leads. Barring editing problems, Hoffman will be in theaters at Christmas, co-starring with **Warren Beatty** in the $30 million-and-counting *Ishtar*, directed by **Elaine May** (*The Heartbreak Kid* [Media]). In this Bing-and-Bob road-picture spoof, Hoffman plays the womanizer, Beatty the shy one.

★ ★ ★

More appropriate, given his reputation: Beatty is also producing *The Pickup Artist*, currently shooting in New York. It stars successful movie teen-ager **Molly Ringwald** (*Pretty in Pink* [Paramount], *The Breakfast Club* [MCA], *Sixteen Candles* [MCA]). The two had long been planning a movie bio of **Edie Sedgwick**, the doomed **Andy Warhol** superstar of the '60s, but nothing came together. Ringwald is obviously learning important lessons about producing, though. They'll come in handy when she starts actively producing properties for herself through her deal with MGM. Not bad, indeed, for a teen-ager.

★ ★ ★

Plans are also underway to star **George Burns** in a remake of the 1955 **Peter Sellers-Alec Guinness** movie *The Ladykillers* (Thorn EMI/HBO). The producers probably convinced Burns with the title alone.

VIETNAM. YOU HAVE TO SEE IT TO UNDERSTAND IT.

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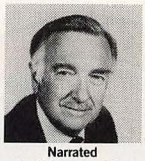

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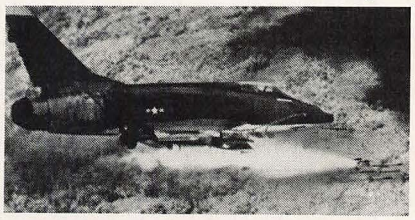

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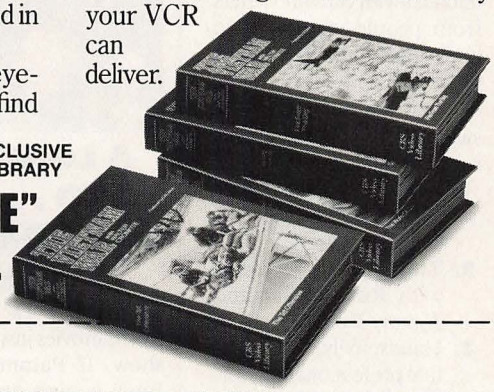

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Great news! We've decided to expand our staff. And there's a spot on it for you. Here's all you have to do: Find an offbeat or funny item, news clip or photo and send it to us. If we use it on these pages, we'll make you a contributing writer and send you an official "*VR* the World" T-shirt. These shirts cannot be bought in stores. And let's face it, would you want to shop in a store that carried them?

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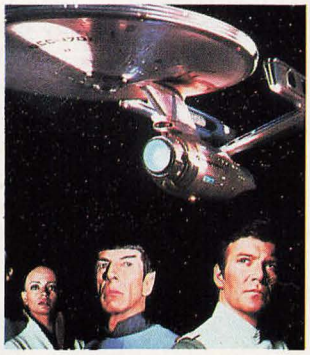
So check your egos at the door and all together now: "*VR* the world, you are the readers. It's up to you to win a cheapo shirt, so let's start givin'." Take it, Bruce.

THE LIST OF ROGER EBERT

Since we ran a story listing Roger Ebert's favorite movies on videocassette (September '85 *VR*), we've been inundated with calls and letters from people who want to know more about their favorite sofa spud. As a service to our readers, we now answer the 10 most commonly asked questions.

1. One cashmere, four Shetland wools and 17 Orlon-acrylics.
2. Two weeks in a trailer with Russ Meyer and Johnny Rotten.
3. Handsomely, with mutual professional respect.
4. Horribly, with catlike professional loathing.
5. 400 gallons of Woolite.
6. 44 portly.
7. *Beyond the Valley of the Dolls*.
8. No, have you ever heard him mention Judy Garland?
9. Again and again, but it's rarely discussed outside Milwaukee.
10. Yes, but never on the lips.



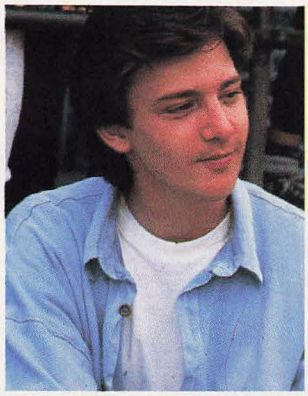
A LONG TIME AGO . . . ON A NETWORK FAR, FAR AWAY

Finally, a TV show inspired by the movies inspired by the TV show. If Paramount Pictures finds a high enough bidder, Trekkies may soon delight in new weekly adventures aboard a Starfleet starship (the *Enterprise* was blown to bits in *S.T. III*). A revised version of the syndicated TV staple may become a lead attraction of Rupert Murdoch's fledgling fourth network, FBC.

Don't expect the old crew at the controls though; Paramount plans for a youthful cast and a new concept. Their five-year mission: to bravely last longer than two seasons.

HIGH CONCEPT OF THE MONTH

In his new book, *Crackpot: The Obsessions of John Waters*, the mind behind *Polyester* discusses independent moviemaking and his inability to sell ideas to big Hollywood producers.



They balk at the financial risk of backing a "cult" artist.

Another John—Hughes—is a no-risk movie- and money-maker. When *Ferris Beuller's Day Off* arrived this summer, some critics complained that writer-director Hughes took too few risks. Hughes publicly complained about the unfair shake he seemed to get.

Why not please everybody and bring these two talents together for the sure hit *Pretty In Pink Flamingos*. Andrew McCarthy and Divine could star: ". . . He was the boy everyone wanted to go out with. He was the girl nobody wanted anything to do with . . ." Rodney Dangerfield could play Divine's supportive daddy: "Hey c'mon honey, forget about that lightweight. He mumbles and I never seen him sweat. Some day he's

gonna blow up."

Do you have a high concept waiting to be filmed; or maybe a little video tidbit you'd like to share? Send it to us. If it's good enough, we'll print it here where literally tens of Hollywood decision-makers will see it.

Dracula's legend comes alive as Halloween approaches. What better time to curl up with a Bloody Mary and tune into a horror movie? Test your Transylvanian trivia and match the title of the movie with the actor who played the vampire in it.

1. *Dracula* (1931)	A. Lon Chaney Jr.
2. *Dracula* (1979)	B. Frank Langella
3. *Love at First Bite*	C. Alex D'Arcy
4. *Nosferatu the Vampyre*	D. Christopher Lee
5. *Son of Dracula*	E. Bela Lugosi
6. *The Hunger*	F. Klaus Kinski
7. *House of Dracula*	G. John Carradine
8. *Brides of Dracula*	H. George Hamilton
9. *Blood of Dracula's Castle*	I. David Bowie
10. *Andy Warhol's Dracula*	J. Reggie Nalder
11. *Captain Kronos: Vampire Hunter*	K. David Peel
12. *Horror of Dracula*	L. Ian Hendry
13. *Salem's Lot*	M. Udo Kier

Answers: 1.E 2.B 3.H 4.F 5.A 6.I 7.G 8.K 9.C 10.M 11.L 12.D 13.J

WALT DISNEY'S

Sleeping Beauty

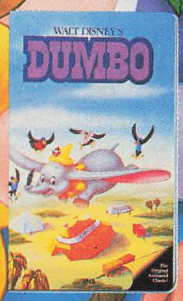
Coming in October wherev videocassettes are sold.

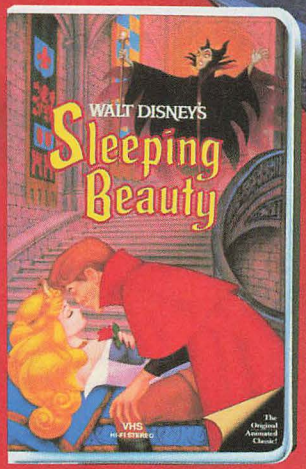
NOW ON VIDEO...

ONLY $29.95*

Announcing the Classic you've been waiting for...*Sleeping Beauty*, a timeless story of romance, action, and adventure, enriched by the music of Tchaikovsky, one of the world's greatest composers. It's a crowning achievement in Disney animation to be treasured forever.

Now, *six* Disney Classics available for a limited time only at $29.95* each.





WALT DISNEY HOME VIDEO

BRING Disney HOME FOR GOOD

*Suggested Retail Price.
Sale Ends January 31, 1987.

Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Company, Burbank, California 91521. Printed in U.S.A. (HV-2035-SBA)

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For additional information, circle No. 12 on Reader Service Card.

'39 "*Ninotchka*," '44 "*Double Indemnity*," '45 "*The Lost Weekend*," '48 "*A Foreign Affair*," '50 "*Sunset Boulevard*," '53 "*Stalag 17*," '58 "*Witness For The Prosecution*," '59 "*Some Like It Hot*," '60 "*The Apartment*," '66 "*The Fortune Cookie*," '72 "*Avanti!*," '81 "*Buddy Buddy*." Billy Wilder, the quintessential writer-director. A man whose unrelenting passion makes him an astute observer as to what has changed. And what has not.

Getting Wilder On Television.

"I wrote about 50 pictures before I started directing. My initial intention when I came from Germany was to write. But then it is more fun, more rewarding to become a director. They're better paid and get the pretty girls."

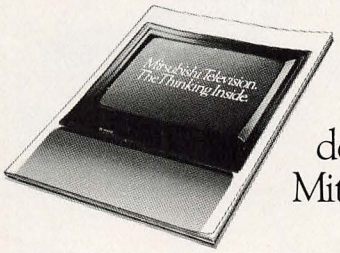
"A whole category of actors has gone down the drain. Claude Rains and George Sanders. You couldn't ask them to play a secondary part today. Today, they would have their own series."

"I am what I am. I'm just too old, have lived through too much, have worked too hard to be a Pollyanna. That doesn't mean I've lost my enthusiasm."

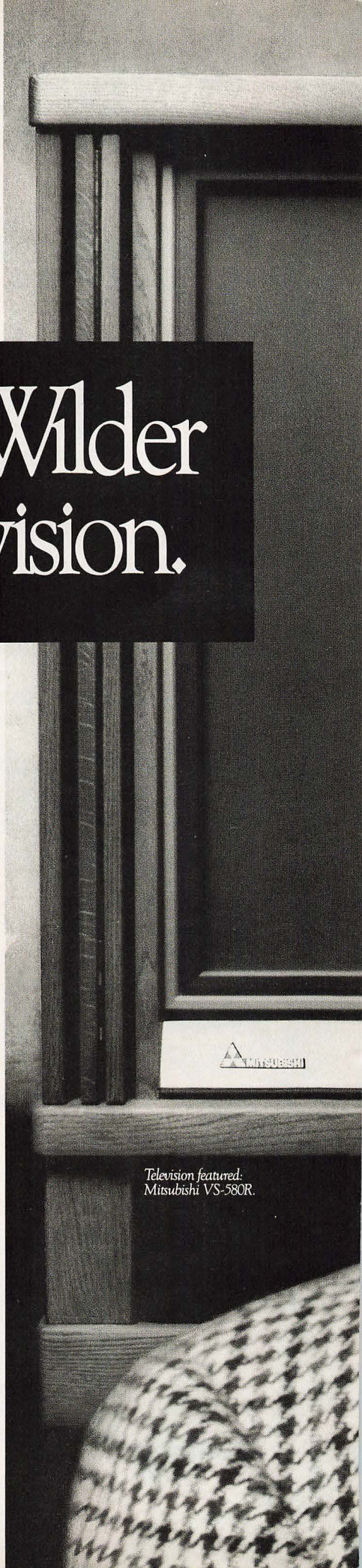
"The language that has been established between the picture maker and the onlooker has been tremendously refined. Today they outthink you, outguess you all the time. You had better not underestimate them."

"Let people reach for it. Let them add it up. Don't spell it out. They're not stupid."

Filmmakers like Billy Wilder challenge the manufacturer to develop componentry able to capture their art in all its subtlety and nuance. Mitsubishi answers that challenge with products like the 50-inch rear projection set shown here.



See for yourself at a Mitsubishi dealer or write for our brochure—Mitsubishi Television: The Thinking Inside.



Television featured: Mitsubishi VS-580R.

MITSUBISHI

Mitsubishi Electric Sales America, Inc., 5757 Plaza Drive, Cypress, CA 90630-0007.

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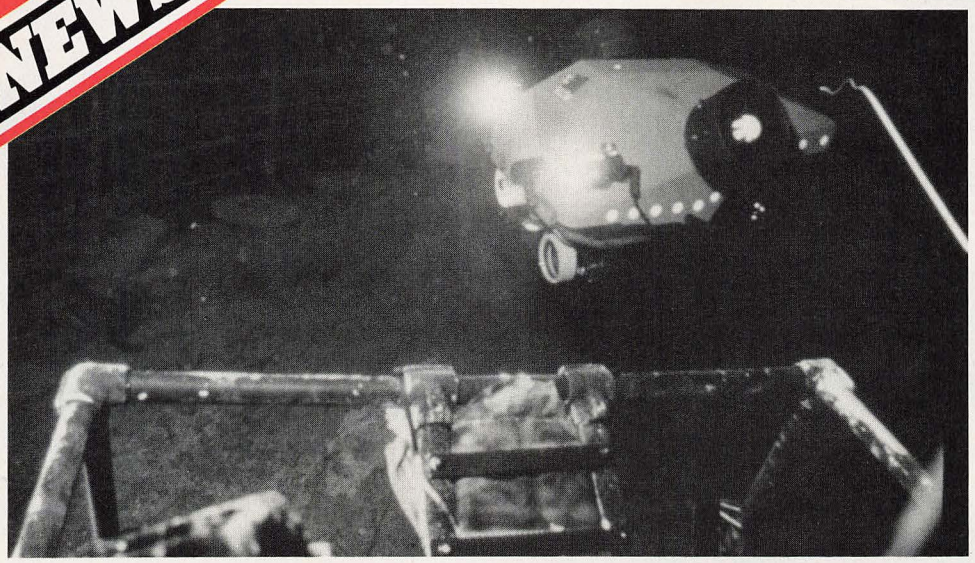
NEWSBREAKS

Video Takes A Dive And So Do Tape Prices



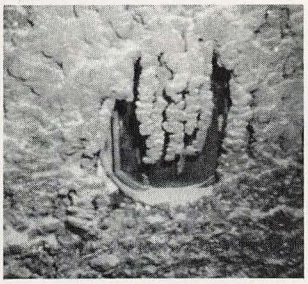
Video goes deep: Underwater robot JASON Jr. explores the Titanic.

HOME-VIDEO CAM NETS TITANIC PICS

By James B. Meigs

The stunning video images brought back from the deep-sea wreck of the *Titanic* in late July had at least one thing in common with the home movies shot by video fans: They were recorded with the same video technology used in Sony's CCD V8 and Handycam 8mm video camcorders.

The expedition, conducted by the Woods Hole Oceanographic Institute, marked the first time humans have descended to the famous ocean liner since it sank in the North Atlantic, April 15, 1912. Dr. Robert Ballard and other Woods Hole technicians and scientists descended over 12,000 feet in the manned submersible ALVIN to examine and photograph the wreck.

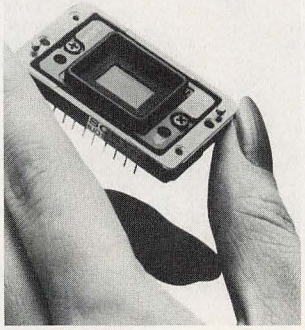


Rust-covered Titanic *porthole.*

Both ALVIN and its unmanned companion submersible, JASON Jr., carried videocameras using Sony solid-state CCD (charge-coupled device) image sensors identical to those used in Sony's 8mm camcorders. "We were very pleased with the resolution and low-light performance of the Sony image sensors," Dr. Ballard commented at the Washington, DC, press conference where the preliminary results of the expedition were announced.

While the manned ALVIN parked on the deck of the *Titanic*, the much smaller JASON Jr.—roughly the size of a riding lawn mower—explored the ship, connected to the mother sub with a 250-foot tether. Inside ALVIN, an operator controlled the underwater robot with a joystick console and watched the images from JASON Jr.'s front-mounted videocamera on a four-inch Sony Watchman monitor. Images from JASON Jr.'s camera, as well as from the movable camera carried by ALVIN, were recorded on professional Sony ¾-inch and 8mm VCRs. Woods Hole technical experts said they selected the CCD imagers because they are much more resistant to the effects of vibration, magnetism and cold than video tubes.

The well-publicized expedition brought back a number of surprises from the *Titanic*. Dr. Ballard said he was quite disappointed that marine worms had eaten away all of the ship's elaborate woodwork. More surprising was the fact that the tapes and photos from JASON Jr. and ALVIN show no sign of the 300-foot gash supposedly left by the ship's collision with an iceberg. Ballard says the impact apparently left no tear, but opened seams in the boat's hull below the waterline.



CCD chip: Used in sub camera.

The expedition retrieved no souvenirs from the wreck; Ballard says he hopes the ship will be left in peace as a shrine to those who died in its sinking.

MINOLTA TO SWITCH HIT

By Stephen A. Booth

In the controversial—and confusing—battle over video camcorder formats, one company has decided not to take sides. Still-camera giant Minolta has announced that instead of backing either the 8mm format or the compact VHS configuration dubbed VHS-C, it will offer both types—along with the full-size VHS camcorders it already sells.

Minolta executives say their forecasts show VHS-C in the leading position—expected to account for 43 percent of camcorder sales—8mm in second with 30 percent and full-size VHS coming in a close third at 27 percent. (BetaMovie doesn't even finish in the money, according to Minolta's view.)

Minolta's VHS-C entry, model CR-3000S AF ($1,500), weighs in at 4¼ pounds without its one-hour battery, and measures 5¼ inches square by 12½ long. Though the two-speed HQ record/playback section is built by VHS-C inventor JVC, the camera and lens are Minolta's. These include an *f*1.2 auto focus, a power-zoom lens and a Saticon tube.

Minolta's new 8mm camcorder, model CR-8000S AF (no price yet), matches the VHS-C model in size and tips the scale at three pounds without its one- or two-hour batteries. The full-feature camcorder includes an MOS image pickup and two-speed record and playback.

Minolta 8mm camcorder.

WRAP UP HOLLYWOOD

...And Own These 22 Movie Giants for Only $29.95* Each

Limited Time Offer

The best of Hollywood is yours for the taking! Now, for a limited time, you can wrap up the best of Hollywood on videocassette with these blockbuster selections, including two first-time releases, regularly priced to $89.95, for **only $29.95** each, suggested retail price. It's a mega-hit line-up of the films you've always wanted to own. And with a ticket price this low, these box-office favorites are the **perfect additions to your personal video collection...and the perfect gifts for your friends.**

So take this opportunity to wrap up Hollywood's hottest properties... and take them home today!

Home Video Premiere of Two Major Hollywood Hits also at Only $29.95* Each

Available on Videocassette.

RCA Columbia Pictures HOME VIDEO — VHS hi-fi — Beta hi-fi — HIGH QUALITY HOME VIDEO

*Suggested Retail Price. Limited Time Offer. Price and title availability may vary outside the continental United States.

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TURNER TO TAKE ON HOME VIDEO

By Seth Goldstein

After making waves in yachting, baseball and the Goodwill Games, cable-TV magnate Ted Turner has decided to try his hand at home video. He's launching a new subsidiary called Turner Home Entertainment which will release videocassettes of material that first saw the light of day on his cable superstation, WTBS. The company's first release will be—surprise—a videocassette of highlights from the Goodwill Games, priced at $29.95.

Given the yawns the event drew from US TV audiences and advertisers, WTBS doesn't expect to sell more than a few thousand copies. However other WTBS programs, such as the Jacques Cousteau *Amazon* series and video portraits of the various states, may have more appeal to VCR owners.

Eventually, popular movie titles may appear under the Turner logo as well. As part of Turner's complex deal to acquire MGM (see "Newsbreaks," September '86 *VR*), he picked up the copyrights to some 3,000 MGM movies. Many of these are currently under license to MGM Home Video, which isn't owned by Turner. But as these licenses expire, Turner will start releasing the movies under his own label.

Turner's plan appears to include colorizing many old black-and-white pictures for broadcast and cassette release. He already has started with *The Maltese Falcon* and *Yankee Doodle Dandy.*

Multi-color Falcon *coming.*

3-D VID INVADES JAPAN

3-D or not 3-D. That is the option with a new type of VHD videodisc being offered by JVC in Japan. Played on an ordinary VHD (video high density) disc player, a popular video format in Japan, the new discs will deliver standard two-dimensional images. But connect a new 3-D adapter and put on a pair of special glasses and the disc will provide dramatic 3-D pictures on any TV.

JVC will begin the 3-D series with the three-dimensional motion pictures *Jaws 3-D* and *Friday the 13th Part 3—3-D.* The movies will be priced somewhat above the cost of conventional VHD releases.

Although several firms have experimented with putting 3-D movies on videocassette, the JVC process produces a much more striking 3-D effect. The system uses special glasses with liquid-crystal lenses. The lenses work as shutters, alternately opening and closing 60 times a second to allow only the correct image to reach each eye (see "The Next Dimension," August '86 *VR*).

JVC's VHD videodisc format is not available to home users in the US, although the company has expressed some interest in someday offering the system for sale here.

3-D Friday *hits Japan.*

Closer to home, North Carolina inventor John Gallaher reports that he is close to unveiling a system for recording 3-D movies on a home VCR. Viewers watch the images on a pair of LCD screens mounted in glasses. Stay tuned. (J.B.M.)

Discwasher® cleans the yuckies off your VCR heads.

Discwasher® Video Head Cleaner picks up the yucky tape oxides that cause fuzzy pictures and mushy sound. This patent pending process cleans all your audio and video heads without scratching the surface. It also cleans along the entire tape path. There are absolutely no harmful chemicals in this exclusive dry cleaning system.

Discwasher is the technological leader in maintaining picture and sound clarity. Discwasher, 4309 Transworld Road, Schiller Park, IL 60176.

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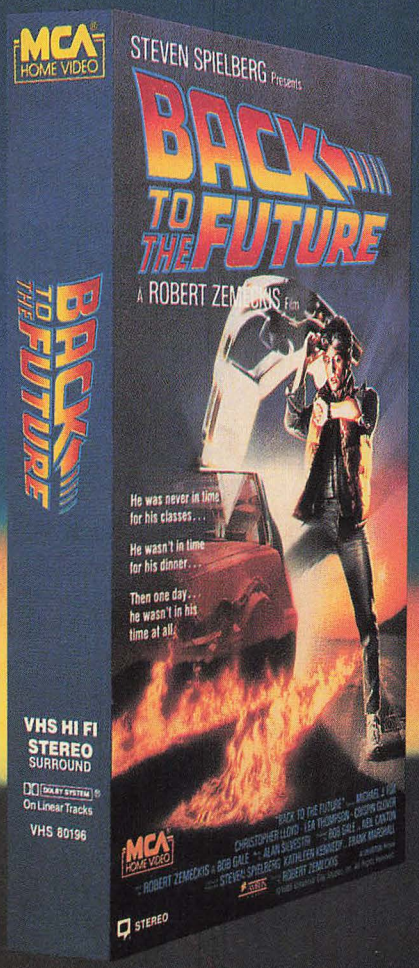
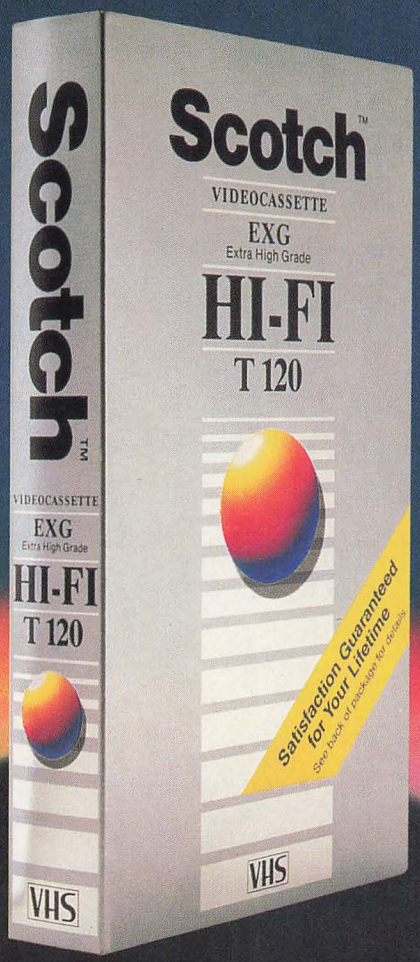
PRESENTING the tape MCA took

BACK TO THE FUTURE





Blockbuster movies should be recorded on blockbuster videotape. That's why MCA chose the Scotch™ EXG Extra High Grade Hi-Fi Videocassette to record "Back to the Future" for home video release.

The tape was a hit with MCA because of the high fidelity sound approaching that of compact digital discs when used with hi-fi VCR's.

Video Review's most discriminating critics gave the Scotch EXG Extra High Grade family of VHS videocassettes first through fourth place in the 1985 Video Review tape ratings test.*

This unsurpassed tape gives you unsurpassed color, play after play. The tape will last through the future due to the higher concentration of particles than the standard grade of tape.

And the Scotch EXG Extra High Grade Hi-Fi Videocassette is guaranteed for your lifetime.

See your local participating Scotch videocassette dealer for a special offer on the Scotch EXG Extra High Grade Hi-Fi Videocassette. Also look for any of the other full line of Scotch High Grade Videocassettes.

Scotch™
VIDEOCASSETTES

*Rankings were compiled by 3M based on ten measurements as reported in the September, 1985 issue of Video Review magazine.

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3M

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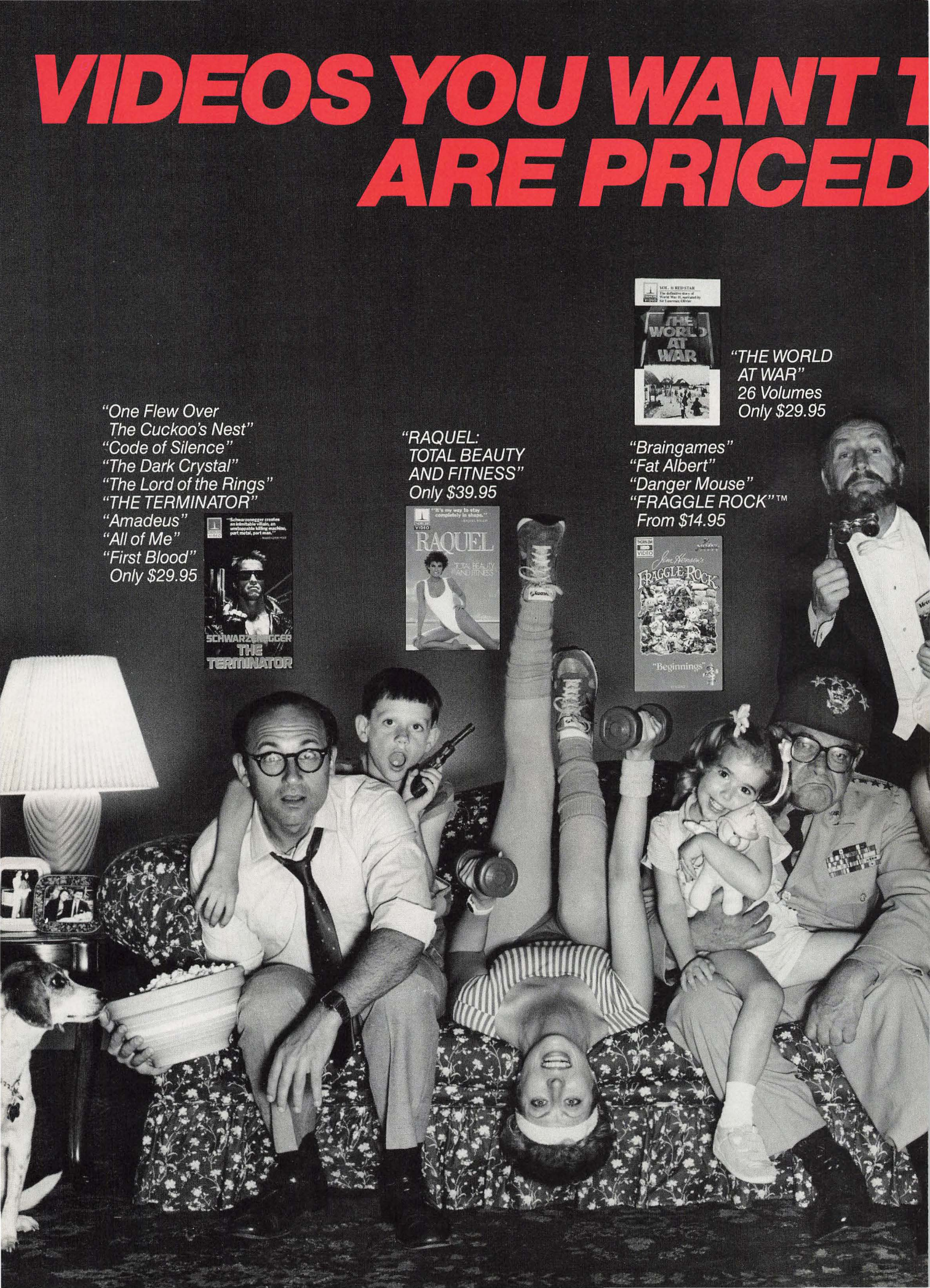
VIDEOS YOU WANT T
ARE PRICED



TO PLAY FOR KEEPS FOR KEEPS.

"The Nutcracker"
"SWAN LAKE"
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Only $39.95

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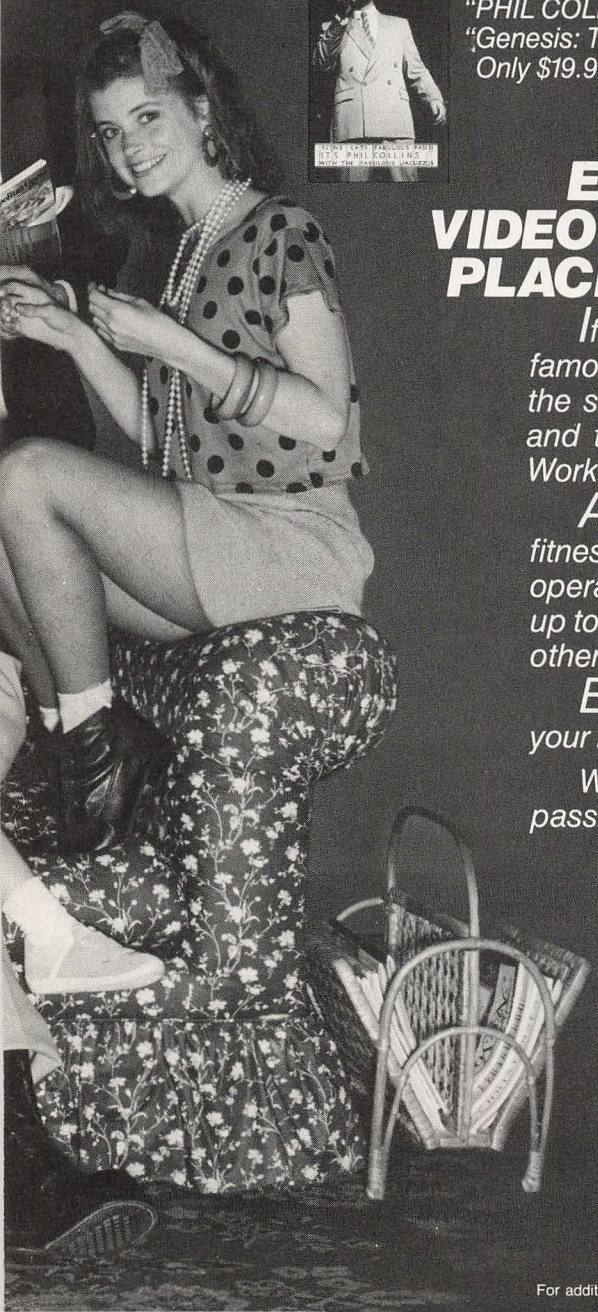

ENTER THE PLAY FOR KEEPS VIDEO CHALLENGE AND WIN A TRIP TO PLACES YOU'RE PASSIONATE ABOUT.

If you love movies, you could win a Grand Prize trip to the famous Cannes Film Festival. Fitness nuts can keep up with the stars at the Bonaventure Spa in Florida. Muppet lovers and their families can visit the Muppet Mansion and Workshop while taking in Manhattan.

Answer trivia questions about major motion pictures, fitness, children's entertainment, WWII documentaries, the opera/ballet or music videos and get your chance to win up to six different trips to dream destinations or hundreds of other valuable prizes!

Enter the ***PLAY FOR KEEPS VIDEO CHALLENGE*** *at your local video store.*

We also have over 100 low priced videocassettes you're passionate about. Now is the time to buy your favorites.

HBO CANNON VIDEO

PLAY FOR KEEPS!

WATCH WHAT YOU WANT WHEN YOU WANT HOME VIDEO

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ARE CHIPS DOWN FOR DIGIT TV?

By Robert Gerson

Video fans have been waiting for years for digital technology to revolutionize home electronics. But the long-awaited avalanche of digital TVs and digitally-enhanced VCRs may have hit a snag. International Telephone and Telegraph (ITT), the world's sole maker of the complete set of digital chips (ICs) needed for the new TVs, has sold off its TV-making division, and with it, perhaps, its main reason for making digital-TV chips.

The tiny number of digital sets now available today all use ITT chips, but ITT's biggest customer for the ICs has been its own TV manufacturing company, Standard Elektrik Lorenz (SEL), in Germany. That's the division ITT plans to transfer to a new joint venture company that is partly owned by the French.

There's no guarantee that SEL will continue to push digital television under its new ownership. And, without any direct role in manufacturing televisions, ITT may well drop its effort to develop new chips for digital TV. The complex international deal is still pending and no one at ITT will speculate

Digital set: Others delayed?

on whether it means another delay for digital-TV sets. Fortunately, even if ITT does drop its chip efforts, other companies, including the US firm Multivision, will be working to develop alternatives. Digital TV technology is eagerly awaited for its ability to enhance picture quality and add unique special effects, such as the ability to watch two TV channels at once.

MOVIE PRICES TO PLUNGE

By David J. Elrich

Don't look now but we already know what's going to be in your Christmas stocking. Major Hollywood studios are initiating drastic price cuts for many of their big video titles.

Paramount Home Video is leading the way, slashing prices to $20 on such titles as the *Star Trek* movies, *Beverly Hills Cop*, *White Christmas*, and *Raiders of the Lost Ark*. Calling their promotion "20 For 20," Paramount hopes to sell as many copies of these movies as they did with Eddie Murphy's *Cop* last Christmas. This year's *Cop* will be *Indiana Jones and the Temple of Doom*, selling for a suggested $29.95. Eric Doctorow, Paramount's VP of sales and marketing, told *VR* that the company is trying to encourage people to buy rather than rent the titles.

Paramount isn't the only studio backing holiday price cuts. Walt Disney has debuted the classic *Sleeping Beauty* at $29.95 as well as many other top tapes in a promotion dubbed "Bring Disney Home For Good." Prices range from $14.95 to $29.95. Also keying to the $29.95 price tag is RCA/Columbia with their "Wrap Up Hollywood" sale of over 20 movies. HBO Cannon, not to be outdone, made a major announcement in late August. CEO Frank O'Connell told *VR* that *Rambo* would be cut down to size, pricewise at least. The Stallone action hit will cost $29.95 in November. CBS/Fox, MCA, Warner Brothers, MGM, Vestron and Embassy will also be pushing big movies at low prices—mostly $20 to $30—for the coming holiday season as well. □

Star Trek *comes back to life.*

SIX APPEAL.

Stock up now on RCA Super High Grade Tape with this FREE tape offer!

Next time you visit your favorite video dealer, look for these specially marked five-packs of RCA's T-120 SHG Super High Grade Video Tapes. They feature a coupon for a sixth one FREE!

That's up to six extra hours in addition to the 30 hours (SLP mode) you'd get with the five-pack alone! And because they're RCA Super High Grade video tapes, you can be sure you're getting the best in video and hi-fi audio performance.

The RCA "Buy Five, Get Six" video tape offer. Now at your RCA Video Tape Dealer. He's got six appeal!

Offer good through January 31, 1987.

RCA Video Tape

When you're playing for keeps.

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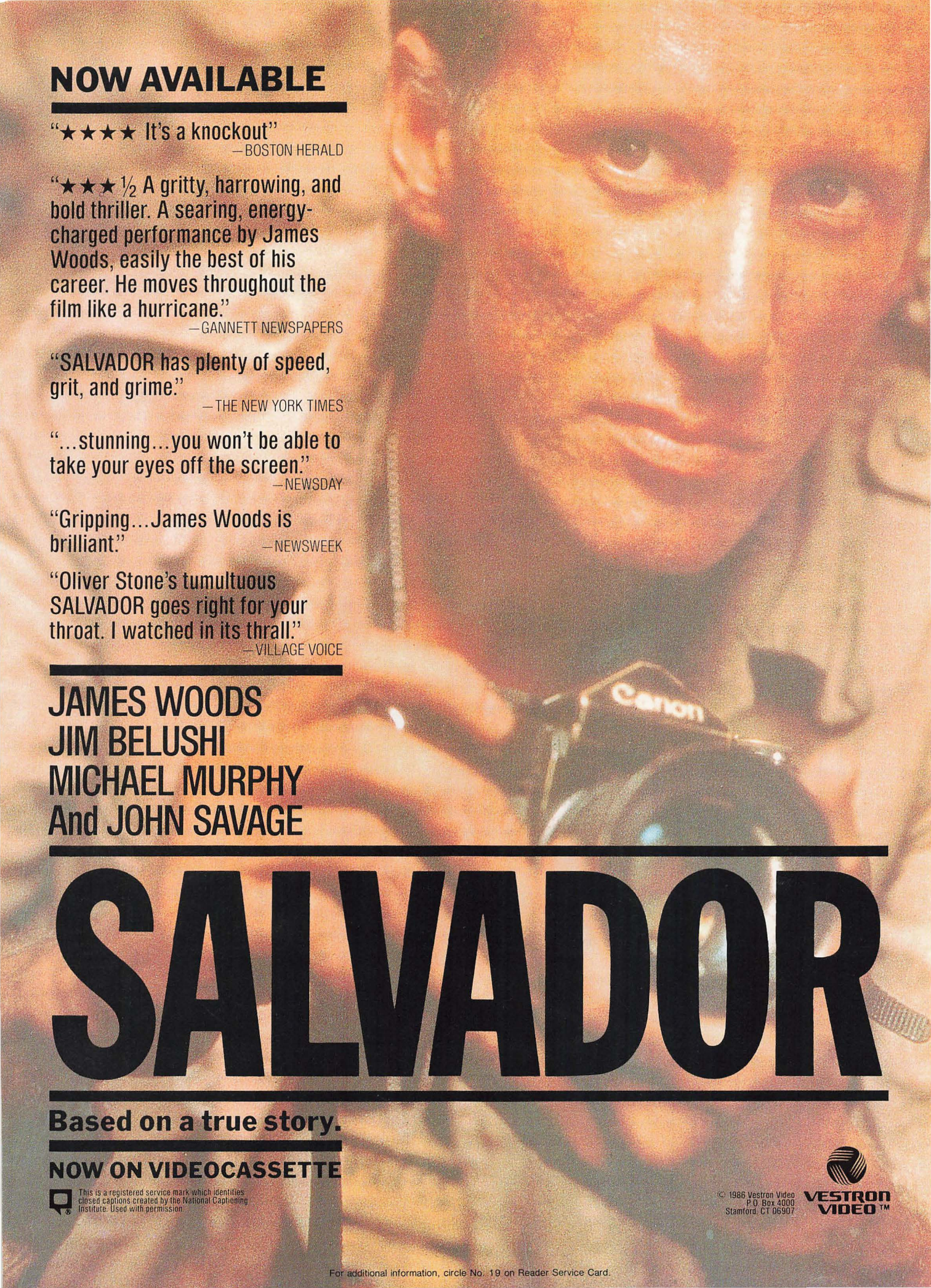
NOW AVAILABLE
"★★★★ It's a knockout"
—BOSTON HERALD
"★★★½ A gritty, harrowing, and bold thriller. A searing, energy-charged performance by James Woods, easily the best of his career. He moves throughout the film like a hurricane."
—GANNETT NEWSPAPERS
"SALVADOR has plenty of speed, grit, and grime."
—THE NEW YORK TIMES
"...stunning...you won't be able to take your eyes off the screen."
—NEWSDAY
"Gripping...James Woods is brilliant."
—NEWSWEEK
"Oliver Stone's tumultuous SALVADOR goes right for your throat. I watched in its thrall."
—VILLAGE VOICE
JAMES WOODS
JIM BELUSHI
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SALVADOR
Based on a true story.
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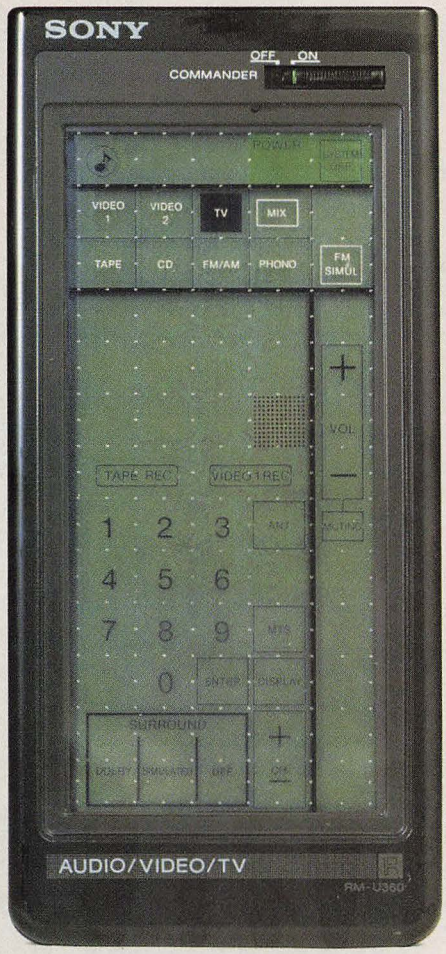
Some people want everything handed to them.



Who can blame them? Especially now that such desires are perfectly within their reach.

With the Sony Access Audio/Video Entertainment Systems.

Rather than just sticking a TV and a hi-fi system side by side, the Sony Access Systems give you totally integrated components designed to function in perfect harmony, not only with one another, but with one component usually overlooked: You.

Thanks to Sony's ingeniously simple Access UniCommander.® The world's first touch-sensitive LCD (Liquid Crystal Display) remote control. It puts every component at your fingertips without confusing you with a handful of buttons. Just touch the

Model shown: Access 401 including optional audio components PS-LX430C Player, CDP-45 Compact Disc Player, TC-W530 Dual Cassette Deck and optional Betamax SL-HF750.

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box of the component you want to control on the LCD screen and only the functions for that component appear. Which makes whatever you want to do more "accessible."

And whether it's watching prerecorded movies in hair-raising Dolby® Surround Sound, or watching the new stereo TV broadcasts,* Sony's new 36-inch Access Projection Monitor will hand you a picture so bright and so sharp, Video Review hailed, "...it can compete with the best direct-view sets available today."

Someone once said you can't have everything.

It wasn't Sony.

Access™ Systems **SONY.** THE ONE AND ONLY.

*where available.

Quoted from *Video Review*, Sept. 1986.

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VIDEO HUNTER

Tracking Down Your Favorite 'Lost' Tapes

Cary Grant (seated, right) gets the eye from Alexis Smith in Night and Day.

NIGHT AND DAY

Years ago when I was a student at Los Angeles City College, I was an extra in the movie *Night and Day*. It was the story of Cole Porter's life, and the college scenes were filmed on campus. I have been trying to find this movie for a while.

C. Ray Hanchett
Canoga Park, CA

It's your lucky *Day*: "Ask your video retailer to order a copy of *Night and Day* from his distributor. It's put out by Key Video, part of the CBS/Fox family."

BOLERO

I have been looking for a George Raft movie in which, through war and personal problems, a man tries to attain fame dancing to Ravel's *Bolero*. I believe it is set in the 1930s.

Robert Morel
Wilbraham, MA

Stop the dance: "The movie is called *Bolero*, and it's the first of three features and one Oscar-winning short with that title. The 1933 Paramount movie, co-starring Raft and Carole Lombard, has not yet been released on home-video formats (MCA holds the rights), but does show up on TV now and then. Check your local late-show listings."

As a service to our readers, **Video Review** *will help track down "lost" or hard-to-find tapes or discs. Send requests to* **Video Review**'*s Video Hunter, 902 Broadway, New York, NY 10010.* **VR** *reserves the right to edit and condense selections for publication. Sorry, no personal replies.*

SCI-FI TRIO

I have been searching for three science-fiction tapes for some time, but I can't seem to find them. They are: *The Star Wars Holiday Special* (about Chewbacca's family), the *Lost in Space* pilot episode and the *Star Trek* pilot, *The Cage*, which featured Captain Pike. Can you please tell me if they're available anywhere?

Ken Barrett
Bloomingdale, NJ

It's in the stars: "The *Star Wars Holiday Special* has yet to appear on video and the *Lost in Space* pilot has been discontinued by Video Dimensions. However, according to a spokesperson at Paramount Home Video, *The Cage* is definitely scheduled to be released, though no specific date was given."

THE NUN'S STORY

I would like to know if the movie *The Nun's Story*, starring Audrey Hepburn and Peter Finch, has been released on videocassette.

John Robinson
Riverdale, MD

Missing *Story*: "No it hasn't. A spokesperson for Warner Home Video, which has the rights to the 1959 drama, says the company has no immediate plans to release the video version."

QUEST FOR FIRE

Could you tell me where I could get a copy of *Quest for Fire* with Sonny Bono?

Mary L. Murphy
Big Spring, TX

Fired up: "Mary, if I could find you a copy of *Quest for Fire* with Sonny Bono, I could also probably track down a copy of *Silkwood* starring Shelley Winters. *Quest* is available from CBS/Fox Video. You may be thinking of *Caveman*—another prehistoric romp released around the same time—which starred Ringo Starr, noted Bono lookalike. It's also available from CBS/Fox."

RAILROAD MOVIES

I enjoy railroad movies. Can you find *The Denver and Rio Grande* and *The Great K&A Train Robbery*?

Thomas L. Slaback
Prescott, AZ

All aboard: "According to my sources, *The Denver and Rio Grande* hasn't made its way onto video yet, so watch for it on TV. Your other request, a 1926 Tom Mix silent chestnut, is available from a company called Glenn Video Vistas Ltd. Its address is 6924 Canby Ave., Suite 103, Reseda, CA 91335."

REDFORD THRILLER

Can you help me find *Three Days of the Condor* on videocassette?

Charlene Markarian
Inkster, MI

Bird is the word: "Paramount Home Video has released this Robert Redford thriller, so check your local stores or write to the company at 5555 Melrose Ave., Los Angeles, CA 90038."

Robert Redford counts the Days.

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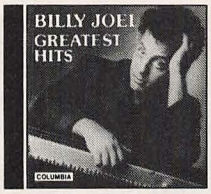

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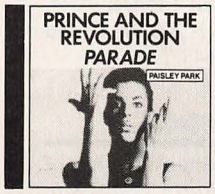

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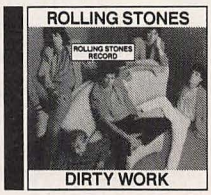

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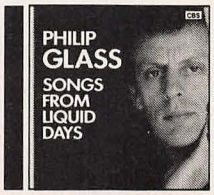

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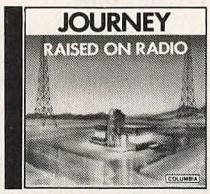

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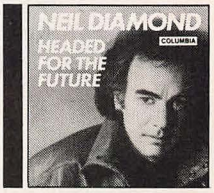

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338616. Miami Vice—Music From The Television Series. G. Frey: #1 *You Belong To The City;* many more. (MCA)

339903. The Cars—Greatest Hits. *Tonight She Comes; Drive;* more. (Elektra)

341263. Enoch Light & The Light Brigade—Big Bands Of The Thirties. *Begin The Beguine;* more. (Project 3)

322008. Linda Ronstadt & The Nelson Riddle Orch.—What's New. (Asylum)

323261. Lionel Richie—Can't Slow Down. *All Night Long; Stuck On You; Hello; etc.* (Motown)

340182. Philip Glass—Mishima. Original music from the film. (Nonesuch)

335547. Berlioz: Symphonie Fantastique. Barenboim, Berlin Phil. (*Digital*—CBS Masterworks)

331264. Bryan Adams—Reckless. #1 hit: *Heaven; Run To You;* etc. (A&M)

343160. Beethoven: Symphony No. 9 (Choral). Bruno Walter, Columbia Sym. (CBS Masterworks)

318089. Michael Jackson—Thriller. *Billy Jean; The Girl Is Mine;* etc. (Epic)

273409. Beethoven: Piano Sonatas. Vladimir Horowitz plays: *Appassionata; Moonlight; Pathetique.* (Columbia)

320499. The Police—Synchronicity. Winner of three Grammy Awards! (A&M)

341073. Steely Dan—A Decade of Steely Dan. *Reeling In The Years; Hey Nineteen;* more. (MCA)

337279. Placido Domingo—Save Your Nights For Me. Love songs. (CBS)

288670-398677. Barry Manilow—Greatest Hits. *It's A Miracle; Mandy;* etc. (Counts as 2—Arista)

322024. Huey Lewis & The News—Sports. *Bad Is Bad; Heart & Soul;* etc. (Chrysalis)

336578-396572. Bach: Flute Sonatas—Rampal, flute; Pinnock, harpsichord, etc. (Counts as 2—*Digital*—CBS Masterworks)

314443. Neil Diamond's 12 Greatest Hits, Vol. 2. *You Don't Bring Me Flowers* (with Barbra Streisand); etc. (Columbia)

340760. Stevie Nicks—Rock A Little. Top 10 *Talk To Me; I Can't Wait;* title cut; etc. (Modern)

328740. Mozart: Piano Concerto No. 26 (Coronation); Rondos. Murray Perahia and English Chamber Orchestra. (*Digital*—CBS Masterworks)

219477. Simon & Garfunkel's Greatest Hits. *El Condor Pasa; Bridge Over Troubled Waters;* etc. (Columbia)

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Do you have a credit card? (Check one.) ☐ Yes ☐ No

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I, CLAUDIUS

Does anyone intend to release the *Masterpiece Theatre* production of *I, Claudius* on videotape? It still stands as one of the best shows ever to air on televison. I'm sure that I'm not the only *Claudius* fan out here.

Matthew Smith
Rochester, NY

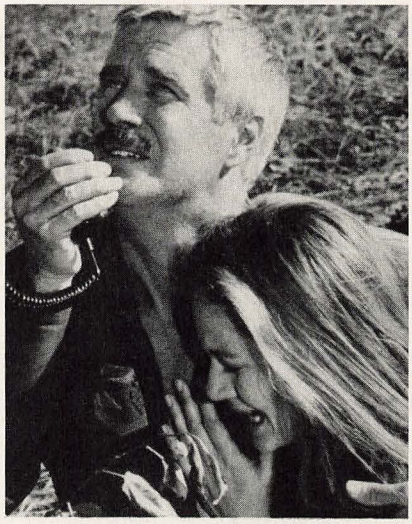
Et tu, Matthew?: "CBS/Fox signed a distribution deal last year with BBC television, who co-produced the 13-hour series with London television. They don't appear ready to package the show for the American home-video market yet. Until they or somebody else does, just keep an eye on the TV listings."

TOM JONES

Do you have any information on the availability of a VHS tape of *Tom Jones*, which starred Albert Finney and Hugh Griffith? Even the rental copies have disappeared.

Don Voss
Malibu, CA

It's not unusual: "The videocassette version of the 1963 Best Picture Oscar winner was originally released on the CBS/Fox label. It has since been discontinued."



Peppard sneaks Sanda through the Alley.

DAMNATION ALLEY

I hope to get some kind of favorable reply in *VR*, but any reply is better than none. Will you be able to give me information on *Damnation Alley*?

Howard Michaels Jr.
Mercer, PA

The Mad *Blue* Max: "George Peppard, Dominque Sanda and Jan-Michael Vincent took to the road in this post-Armageddon survival pic. Key Video, a division of CBS/Fox, offers this movie."

BARRY MANILOW LIVE

I am interested in finding out if the Barry Manilow 1978 Greek Theatre concert shown on HBO is available on videocassette.

Linda Andrews
Canterbury, CT

Geek at the Greek: "*Barry Manilow Live at the Greek* is currently not available on videocassette. It can, however, be found on laser discs from Pioneer Arts. The company's address is 200 W. Grand Ave., Montvale, NJ 07645."

THE RAZOR'S EDGE

Please advise me as to the availability of the 1946 version of *The Razor's Edge* with Tyrone Power.

Karen Flanagan
Fairview Park, OH

Somersaults for Somerset: "The original version of Maugham's fine novel comes from the Key Video label. Your retailer can order the movie from the company, so there's no need to search the world over."

PILLOW TALK

I am looking for Doris Day musicals and any old MGM musicals. Among the many movies I seek is *Pillow Talk*.

Eva LaBerth
St. Petersburg, FL

Doris gets down: "In one of her better efforts, Doris parties with Rock Hudson and Tony Randall. Your video storekeeper can ask his distributor to call MCA Home Video for a cassette. While you're at it, you may ask to be kept abreast of all the new and upcoming MGM Home Video releases as well."

PHANTASM

I'm trying to locate a copy of the thriller, *Phantasm*. It was on HBO four or five years ago.

Harold W. Withrow
Dunbar, WV

Phantastic: "The scary horror story of two frightened brothers entered the market last fall. Embassy Home Entertainment distributes the title to video retailers."

BIRTH OF A NATION

Has *Birth of a Nation* been recorded on videotape and, if so, where can I get a copy?

Hubert L. Dellinger Jr., M.D.
Memphis, TN

Political Obstetrics: "The classic 1915 D.W. Griffith tale of the American Civil War and the Reconstruction period that followed can be purchased in two ver-

sions. Video Yesteryear sells a 175-minute version of the movie while Blackhawk, Kartes and several other companies offer a 158-minute edition. Your video retailer should be able to contact one of these companies through his distributor."

EL DORADO

I am looking for several movies that John Wayne starred in. Specifically: *McClintock, Flying Tigers, Fighting Seabees* and the '67 oater *El Dorado* with Wayne and Robert Mitchum.

Jacquelyn C. Moore
Washington, DC

Duke, Duke, Duke of *El:* "Wayne and Mitchum's fine efforts in *El Dorado* can be reviewed on Paramount videotapes and RCA videodiscs. Republic Pictures Home Video offers *Tigers* and *Seabees,* but *McClintock* remains unreleased at presstime."

THE GREEN PASTURES

I am very anxious to find a copy of *Green Pastures.* I remember being overwhelmed by it as a child. I rely on your ability to track it down.

Tom Turner, M.D.
Tallahassee, FL

Hallelujah, Hunter!: "Key Video distributes Marc Connelly's vision of heaven, based on his 1930 Pulitzer Prize-winning play. Your video store can contact its distributor for a copy."

BLESS THE BEASTS . . .

Has the movie *Bless the Beasts and the Children* been released on videocassette? If so, who can I contact to either rent or purchase it?

Tracey Ramos
Sherman Oaks, CA

And bless the Hunter while you're at it: "Ask your retailer to contact RCA/Columbia Pictures Home Video for a copy. Don't worry, Bill Mumy's star performance isn't lost in space."

JEKYLL AND HYDE

I cannot find a videotape of *Dr. Jekyll and Mr. Hyde.* My favorite version recently showed up on television with Jack Palance in the title role—and I missed it.

Howard Gitelson
Eden Prairie, MN

Believe it or not: "The 1968 version of the Stevenson classic, starring Jack Palance, can be purchased on tape from ThrillerVideo. Ask your video storeowner to request a copy of *The Strange Case of Dr. Jekyll and Mr. Hyde.* Spencer Tracy played the title role in a 1941 adaptation that MGM Home Video distributes, and John Barrymore led the cast in a 1920 silent production that a number of companies offer in their catalogs. Of the many actors to play the dual role, only Fredric March won an Oscar for his portrayal of the twisted physician. That 1932 Paramount production remains unavailable on tape."

For additional information, circle No. 10 on Reader Service Card.

THE FROG PRINCE

I would like to know if a Muppet movie called *The Frog Prince* is available. I have never seen it on any lists.

Nancy Bowers
Rossiter, PA

You gotta kiss a lot of Hunters: "At one time, Muppet Home Video offered the program on tape, but it was discontinued. Try calling around to the video stores in your area; you may find someone who's knee-deep in old copies."

DIVINE MADNESS

Please help me locate two of Bette Midler's concert movies, *Divine Madness* and *No Frills.*

Christine Tilley
Chelsea, MA

You *Bette* your life: "The mistress of *Madness* can be viewed on Warner Home Video tapes. Her *No Frills* program, while currently unavailable, may be on the way—thanks to Midler's soaring motion-picture career."

CHRISTIANE F.

Please help me find a foreign movie made a few years ago called *Christiane F.* It was about a young girl in Germany who gets into serious trouble.

Georgia Zarifes
Oceanside, CA

Gimme an "F": "The 1981 drama, which includes some David Bowie concert footage, is available from Media Home Entertainment. You can write to its customer service department, at 116 N. Robertson Blvd., Suite 909, Los Angeles, CA 90048, for more information." □

Natja Brunkhorst as Christiane F.

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VR's 1987 BUYER'S GUIDE

THE MOST COMPREHENSIVE HOME-VIDEO EQUIPMENT SOURCEBOOK EVER

Whether you're a beginner looking for your first VCR or a seasoned videophile on the trail of the most innovative add-ons, buying home-video gear is never an easy task. With so many brands, models and features to keep track of, it's not surprising that many consumers are hopelessly mired in confusion.

The *Video Review 1987 Buyer's Guide* cuts through that confusion.

Jam-packed with data on today's hottest video products—from versatile VCRs, to exciting camcorders, to monitor/receivers of every shape and size—the *Buyer's Guide* is the most comprehensive sourcebook ever assembled for the home-video consumer.

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Each section covers a specific product area with an in-depth feature article, intelligent questions to "Ask Before You Buy . . ." and easy-to-read listings of product specifications.

Refer to the *Buyer's Guide* during the coming holiday season and throughout 1987, and you'll be certain to end up with the "right stuff." —The Editors

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VIDEO REVIEW 1987 BUYER'S GUIDE. Editor: Bob Barlow. Listings Editor: Sanjay Gupta. All specifications are manufacturers' data, not *VR* Equipment Review measurements. All prices are manufacturers' suggested retail prices. Photographer: Michel Tcherevkoff. Posters: Motion Picture Arts Gallery, NYC. Stylist: Ellen Colon Lugo. Hair and Makeup: Ron Abrams. Wardrobe and Props: Unique Clothing and Confetti Poodles.

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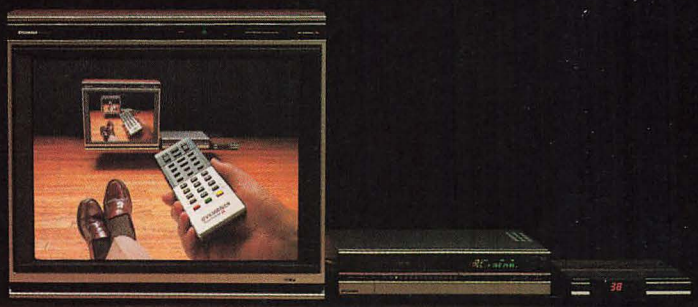

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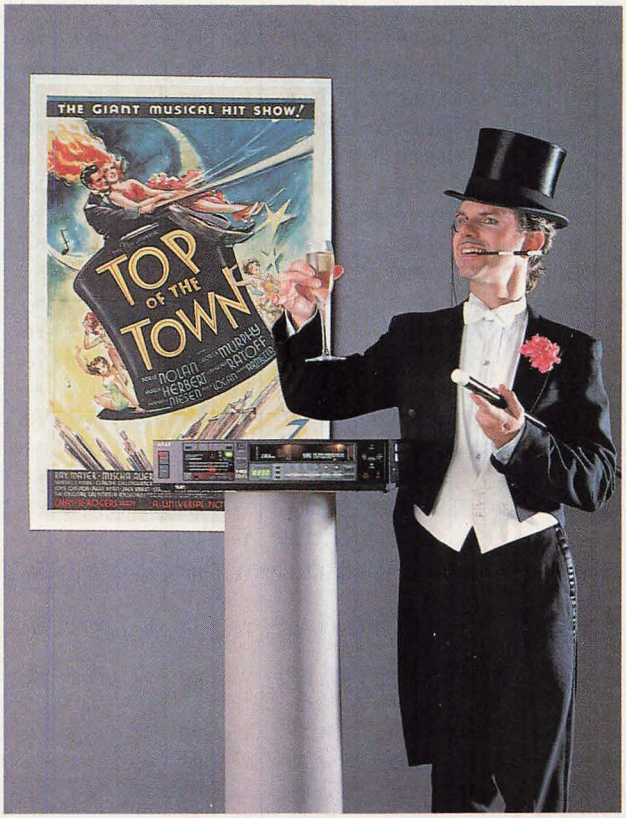
VCRs: BETTER THAN EVER

HIGH-TECH GEAR FOR HIGH-CLASS VIEWING

They can't make toast yet, but it seems that today's VCRs are capable of doing just about everything else. From the delivery of high-quality video to the sonic sensation of theater-like stereo, the latest generation of decks has once again redrawn the boundaries of the home entertainment universe.

Of course, with every video answer there are new video questions, and in this case that translates to a slew of decisions facing potential VCR buyers.

The old familiar options remain—you still must decide on a format (VHS, Beta or 8mm), and you need to determine how much you're willing to pay (current prices range from $250 to $1,400).



But now there are new quandaries: What are the advantages of HQ? Do you need a deck with MTS (multichannel television sound) capability? Will you be able to control the model with a unified remote?

Before tackling those new problems, let's deal with some of the old ones. First and foremost is format. Just as it seems one format contest is quieting down, a new one emerges. In the age-old race between VHS and Beta, the former is clearly out front. Fewer than a half-dozen suppliers continue to grind out new Beta models (led by Sony, the inventor of the format), and while the price and feature combinations of the latest Beta VCRs are very tempting (and, many experts believe Beta technology was and is superior to VHS), it is a format whose days may be numbered. Availability of prerecorded Beta titles is dwindling, with an increasing number of video stores no longer carrying tapes in the format. Blank Beta tapes also seem harder to find, and even more Beta deck suppliers are expected to forsake the format entirely for VHS. Still, the format can be a good buy for demanding videophiles who prefer

Yamaha YV-1000: "grand" Hi-Fi sound.

Beta's impressive picture quality and feature options.

But if you want a wide range of choice in prerecorded video, easy access to blank tape and a feeling that you're with the home-deck mainstream (VHS outsells Beta by nearly 9-to-1), VHS is an immanently sensible choice—but by no means is it the only one.

The new kid on the block is 8mm. The format, backed by well over 100 companies, continues to garner supporters. And while software availability remains modest—less than 50 titles are now available, and few stores offer rentals—features are imposing. In addition to most standard bells and whistles (such as multi-event programming, remote control and a wide range of special effects) the format allows a single 120-minute tape to record 24 hours of PCM digital audio (although prerecorded 8mm audiotapes have yet to be made available).

With Beta gradually fading and 8mm still in its infancy, the vast majority of buyers will be opting for VHS, but a ride on the VHS bandwagon is one filled with scores of alternative roads to travel. Most recent estimates suggest there are over 60 makers of VHS hardware offering more

RCA VMT670HF: 365-day programmability.

than 250 different models. Thankfully, there are numerous similarities among models in distinct price ranges, allowing you to narrow down alternatives based on most

VHS HI-FI

MANUFACTURER	MODEL NO.	HQ	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AKAI	VS-515U	Yes	Yes	—	2	2	3	SP,LP,EP	SP,EP	Yes	107	32	14/6	No	No	Yes	Yes	4x17x15;19⅗	**$750**
AKAI	VS-525U	Yes	Yes	—	2	2	3	SP,LP,EP	SP,EP	Yes	107	32	14/6	No	No	Yes	Yes	4x17x15;19⅗	**$780**
AKAI	VS-555U	Yes	Yes	—	4	2	3	SP,LP,EP	SP,EP	Yes	107	32	14/6	No	No	Yes	Yes	4x17x15;19⅗	**$850**
AKAI	VS-565U	Yes	Yes	—	4	2	3	SP,LP,EP	SP,EP	Yes	107	32	14/6	No	No	Yes	Yes	4x17x15;19⅗	**$880**
AKAI	VS-626U	Yes	Yes	—	4	2	3	SP,LP,EP	SP,EP	Yes	142	16	28/8	No	No	Yes	Yes	4x17x15;22	**$1,050**
CANON	VR-HF600	Yes	No	Yes	4	3	3	SP,EP	SP,EP	Yes	108	16	14/4	No	No	Yes	Yes	4x17x15;19⅗	**$899**
CANON	VR-HF720	Yes	Yes	Yes	4	3	3	SP,LP,EP	SP,LP,EP	Yes	108	99	31/8	Yes	No	Yes	Yes	4x17x15;19	**$1,050**
CURTIS MATHES	AV755	Yes	No	Yes	2	3	3	EP	EP	Yes	93	—	14/4	No	No	Yes	Yes	17x4x12;14⁹⁄₁₆	**NA**
CURTIS MATHES	AV758	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	—	21/8	No	No	Yes	Yes	17x4x14;17½	**NA**
FISHER	FVH960	Yes	Yes	No	4	3	3	SP,EP	SP,EP	No	140	—	14/9	No	No	No	Yes	3x17x16;23⁷⁄₁₀	**$950**
FISHER	FVH980	Yes	Yes	No	4	3	3	SP,EP	SP,EP	No	140	—	365/8	Yes	Yes	No	Yes	3x17x16;23⁷⁄₁₀	**$1,000**
FISHER	FVH990	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	181	—	365/8	Yes	Yes	Yes	Yes	3x17x16;23⁷⁄₁₀	**$1,099**
GE	9-7320	Yes	No	Yes	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	Yes	Yes	4x17x11;14	**$720**
GE	9-7350	Yes	No	Yes	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	Yes	Yes	4x17x11;14	**$750**
GE	9-7400	Yes	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	21/8	No	No	Yes	Yes	4x17x14;15	**$1000**
GOLDSTAR	GHV-8200M	Yes	Yes	Yes	2	3	3	SP,LP,EP	SP,LP,EP	—	110	80	14/8	No	No	Yes	Yes	4x17x14;NA	**$700**
HITACHI	VT-1720A	Yes	Yes	—	3	3	3	SP,LP,EP	SP,LP,EP	Yes	119	80	14/4	No	No	Yes	Yes	4x18x14;NA	**$799**
HITACHI	VT-1800A	Yes	Yes	—	5	3	3	SP,LP,EP	SP,LP,EP	Yes	169	—	365/8	No	No	Yes	Yes	4x18x14;NA	**$999**
INSTANT REPLAY	6151T3*	Yes	No	Yes	4	6	6	SP,LP,EP†	SP,LP,EP†	Yes	107	—	30/8	No	No	Yes	Yes	4x17x14;19⅗	**$1,595**
INSTANT REPLAY	6181T3*	Yes	Yes	Yes	4	6	6	SP,LP,EP†	SP,LP,EP†	Yes	107	—	30/8	No	No	Yes	Yes	4x17x14;19⅗	**$1,795**
INSTANT REPLAY	RGB**	Yes	Yes	Yes	4	6	6	SP,LP,EP†	SP,LP,EP†	Yes	107	—	30/8	No	No	Yes	Yes	4x17x14;19⅗	**$1,895**
JC PENNEY	5074	No	No	Yes	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	No	No	Yes	Yes	4x17x12;16	**$800**
JC PENNEY	5075	No	Yes	No	4	3	3	SP,EP	SP,EP	Yes	169	169	21/8	No	No	Yes	Yes	4x17x14;22	**$1,000**
JC PENNEY	6076	Yes	Yes	No	2	3	3	EP	EP	No	110	20	14/4	Yes	Yes	Yes	Yes	4x17x15;18	**$650**
JVC	HR-D370	Yes	Yes	—	2	2	3	SP,EP	SP,EP	No	111	—	14/4	No	No	Yes	Yes	4x17x14;17⅗	**NA**
JVC	HR-D470	Yes	Yes	—	4	2	3	SP,EP	SP,EP	No	181	—	14/8	No	No	Yes	Yes	4x13x15;16	**$849**
JVC	HR-D565U	Yes	No	No	4	2	3	SP,EP	SP,EP	No	181	—	14/8	Yes	No	Yes	Yes	4x17x15;19⅗	**NA**
JVC	HR-D756	Yes	Yes	—	4	2	3	SP,EP	SP,EP	Yes	181	—	14/8	Yes	Yes	Yes	Yes	4x17x15;17½	**$1,295**
KENWOOD	KV-917HF	Yes	Yes	No	4	2	3	SP,EP	SP,EP	No	181	—	14/8	No	No	Yes	Yes	4x17x15;19	**$1,000**

**Plays PAL and Secam tapes on most NTSC monitor/receivers. †PAL and NTSC. **Plays PAL on RGB monitors.*

Radio Shack model 41: affordable Hi-Fi.

buyers' primary consideration—that is, price.

In the low-priced range ($250-$400), features common to virtually all VCRs include basic programming (setting the VCR for unattended recording of at least one event over a four-, seven- or 14-day period), wireless remote control (operating pause and scan functions), electronic tuning of 12-14 preset channels, front-loading operation and two video heads (allowing for basic but limited special-effects playback). Savvy shoppers can get even more for their video dollars. A number of top Korean and Taiwanese manufacturers are currently offering models which, while they fall into the bargain basement category, provide an impressive complement of features.

At the midpriced range ($400-$700), feature lineups seem to multiply faster than rabbits. Most models in this category offer multi-event programming, cable-compatible tuning, wireless remote control (some even have interface capability with certain TV remotes, allowing for control of VCR and TV from a single device), auto power (the

Sansui SV-R9500HF: 108-channel Hi-Fi.

VHS HI-FI

MANUFACTURER	MODEL NO.	HQ	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
KENWOOD	KV-926HF	Yes	Yes	No	2	2	3	SP,EP	SP,EP	No	111	—	14/8	No	No	Yes	Yes	4x17x14;17	**$880**
MARANTZ	VR460HQ	Yes	Yes	No	2	3	3	EP	EP	No	110	20	21/4	No	No	Yes	Yes	4x17x15;17⅔	**$700**
MARANTZ	VR465HQ	Yes	Yes	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	110	20	21/4	No	No	Yes	Yes	4x17x15;17⅔	**$800**
MARANTZ	VR560HQ	Yes	Yes	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	140	—	21/8	Yes	Yes	Yes	Yes	4x17x15;17⅔	**$1,000**
MITSUBISHI	HS-411R	Yes	Yes	No	4	2	2	SP,EP	SP,EP	Yes	139	16	14/8	Yes	No	No	Yes	4x17x15;20	**$490**
MITSUBISHI	HS-421UR	Yes	Yes	—	4	3	3	SP,LP,EP	SP,LP,EP	Yes	139	—	14/8	Yes	No	Yes	Yes	4x17x15;20	**$850**
NEC	N-955	Yes	Yes	—	2	3	3	EP	EP	No	110	20	21/4	Yes	Yes	Yes	Yes	4x17x15;17⅔	**$899**
NEC	N-965	Yes	Yes	—	4	3	3	SP,LP,EP	SP,EP	Yes	140	140	21/8	Yes	Yes	Yes	Yes	4x17x15;19⅔	**$1,149**
PANASONIC	PV-1462	Yes	No	Yes	2	3	3	SP,EP	SP,EP	Yes	93	99	14/4	No	No	No	Yes	4x17x12;13	**$750**
PANASONIC	PV-1564	Yes	No	Yes	4	3	3	SP,EP	SP,EP	Yes	93	99	14/4	No	No	No	Yes	4x17x12;13	**$850**
PANASONIC	PV-1642	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	—	21/8	No	No	No	Yes	4x17x14;16	**$1,000**
PANASONIC	PV-1742	Yes	Yes	No	4	3	3	SP,EP	SP,EP	Yes	155	—	21/8	No	No	No	Yes	4x17x14;16	**$1,250**
PENTAX	PV-T100A	No	No	Yes	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	Yes	No	No	Yes	4x17x14;19⅔	**$999**
PENTAX	PV-T150A	Yes	Yes	—	3	3	3	SP,EP	SP,EP	Yes	119	119	14/4	No	No	Yes	Yes	4x17x14;17⅓	**NA**
PIONEER	VH-600	No	No	Yes	2	3	3	SP,LP,EP	SP,LP,EP	Yes	107	80	14/4	Yes	No	No	Yes	4x18x14;19⅛	**$800**
PIONEER	VH-900	Yes	Yes	No	5	3	3	SP,LP,EP	SP,LP,EP	Yes	107	—	14/4	Yes	No	Yes	Yes	4x17x14;17½	**$1,200**
QUASAR	VH5355YE	No	No	Yes	2	3	3	EP	EP	Yes	107	99	14/4	Yes	No	Yes	Yes	4x17x12;14⅔	**$600**
QUASAR	VH5655YE	No	No	Yes	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	Yes	No	Yes	Yes	4x17x12;14⅔	**$730**
QUASAR	VH5857YE	No	Yes	No	4	3	3	SP,EP	SP,EP	Yes	169	99	21/8	Yes	No	Yes	Yes	4x17x12;17⅔	**$950**
RADIO SHACK	41(16-611)	Yes	Yes	No	2	3	3	EP	EP	No	110	—	14/5	Yes	Yes	Yes	Yes	4x17x14;NA	**$600**
RCA	VMT630HF	Yes	Yes	No	3	3	3	EP	EP	No	119	—	365/4	No	No	Yes	Yes	4x17x14;18	**$719**
RCA	VMT670HF	Yes	Yes	No	5	3	3	SP,EP	SP,EP	Yes	169	—	365/8	No	No	Yes	Yes	4x17x13;19	**$919**
SANSUI	SV-R9700HF	Yes	Yes	No	4	2	3	SP,LP,EP	SP,EP	Yes	178	—	14/8	Yes	No	Yes	Yes	5x17x15;19	**$1,100**
SANSUI	SV-R9500HF	Yes	Yes	No	2	2	3	SP,LP,EP	SP,EP	—	108	—	14/4	Yes	No	Yes	Yes	4x17x13;17⅓	**$900**
SHARP	VC-H64U	Yes	No	Yes	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/5	Yes	No	Yes	Yes	4x17x14;16½	**$700**
SHARP	VC-H65U	Yes	Yes	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	—	14/4	Yes	No	Yes	Yes	4x17x14;16½	**$820**
TEAC	MV-800	Yes	Yes	No	4	2	3	SP,EP	SP,LP,EP	No	178	—	14/8	Yes	No	Yes	Yes	4x17x15;19	**$1,200**
YAMAHA	YV-1000	Yes	Yes	No	4	2	2	LP,EP	SP	No	181	16	14/8	No	No	Yes	Yes	4x17x15;19	**$999**
ZENITH	VR2220	Yes	Yes	No	2	2	3	SP,EP	SP,EP	No	108	—	14/4	No	No	Yes	Yes	4x17x13;17	**$700**
ZENITH	VR2300	Yes	Yes	No	4	2	3	SP,EP	SP,EP	No	178	—	14/8	No	No	Yes	Yes	4x13x15;17	**NA**
ZENITH	VR3200	No	Yes	No	4	2	3	SP,EP	SP,EP	No	178	—	14/8	No	No	Yes	Yes	4x17x15;18	**$800**
ZENITH	VR3300	Yes	Yes	No	4	2	3	SP,EP	SP,EP	Yes	178	—	14/8	No	No	Yes	Yes	4x13x15;17	**NA**
ZENITH	VR4100	Yes	Yes	No	4	2	3	SP,EP	SP,EP	Yes	178	—	14/8	Yes	Yes	Yes	Yes	4x17x15;18	**$1,100**

ability to turn on the VCR and play a cassette when one is inserted, whether the power button has been activated or not) and the latest (but certainly not the least) significant addition to the VCR alphabet soup—HQ.

For those not up on their VCR nomenclature, HQ is the VHS answer to Super Beta. In simple terms, HQ is a means of improving picture quality via special white-clip and detail-enhancement circuitry that sharpens edges in the video image and improves clarity perceptibly.

Taking a step up to the higher end of the midpriced range, buyers can also opt for on-board MTS circuitry (giving users the power to record and play back MTS broadcasts in stereo) and improve audio, via linear stereo recording with Dolby noise reduction.

Shoppers with more than $700 to spend are presented with a veritable smorgasbord of VHS feature options. These include such common perks as VHS Hi-Fi (an improved stereo system that offers an 80 dB dynamic range and is ideal for re-creating the theatrical audio experience in the living room or bedroom) and four video heads for

BETA HI-FI

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AIWA	AV-70M	No	Yes	3	2	3	II,III	II,III	No	130	14	14/8	—	—	Yes	Yes	4x13x12;17	**$450**
PIONEER	VX-90	Yes	No	4	2	3	II,III	II,III	Yes	181	—	21/8	—	Yes	Yes	Yes	4x17x16;25⅜	**$1,500**
SANYO	VCR7150	No	No	2	2	2	II,III	II,III	No	105	12	14/8	—	—	No	No	5x17x14;20⁹⁄₁₀	**$350**
SANYO	VCR7250	No	No	2	2	2	III	II,III	No	105	16	14/8	—	—	No	Yes	4x17x15;17⅔	**$400**
SANYO	VCR7500	Yes	No	2	2	2	III	III	No	105	12	14/8	—	—	No	Yes	4x13x14;16½	**$440**
SONY	SL-HF450	Yes	—	2	2	3	I,II,III	I,II,III	Yes	148	99	7/6	—	Yes	Yes	Yes	4x17x15;18	**$750**
SONY	SL-HF750	Yes	—	4	3	3	I,II,III	I,II,III	Yes	181	—	21/8	—	Yes	Yes	Yes	4x17x17;25¼	**$1,300**
SONY	SL-HF1000	Yes	—	6	3	3	I,II,III	I,II,III	Yes	181	—	21/8	—	Yes	Yes	Yes	5x17x16;28¾	**$1,700**
SONY	SL-HFT7	Yes	—	2	2	3	I,II,III	I,II,III	Yes	148	99	7/6	—	Yes	Yes	Yes	5x17x17;28¼	**$1,000**

All models Super Beta.

CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AKAI	VS-109U*	No	No	2	2	3	SP,LP,EP	SP,LP,EP	No	82	12	14/1	No	No	No	Yes	4x13x15;19	**$480**
AKAI	VS-110U	No	No	2	2	3	SP,LP,EP	SP,LP,EP	No	82	12	14/2	No	No	No	Yes	4x13x15;19	**$480**
AKAI	VS-111J*	No	No	2	2	3	SP,LP,EP	SP,LP,EP	No	107	12	14/2	No	No	No	Yes	4x13x15;19	**$520**
AKAI	VS-112U*	No	No	2	2	3	SP,LP,EP	SP,LP,EP	No	107	12	14/4	No	No	No	Yes	4x13x15;19	**$520**
AKAI	VS-115U*	No	No	2	2	3	SP,LP,EP	SP,LP,EP	No	107	14	14/4	No	No	No	Yes	4x13x15;19	**$550**
AKAI	VS-125U*	No	No	2	2	3	SP,LP,EP	SP,LP,EP	No	107	32	14/4	No	No	No	Yes	4x13x15;19	**$600**
CURTIS MATHES	AV725	No	No	2	3	3	EP	EP	Yes	68	14	14/2	No	No	No	Yes	4x17x12;12⅕	**NA**
CURTIS MATHES	AV730	No	No	2	3	3	EP	EP	Yes	93	—	14/2	No	No	No	Yes	4x17x12;12⁷⁄₁₆	**NA**
CURTIS MATHES	AV740	No	No	2	3	3	EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12⁷⁄₁₆	**NA**
CURTIS MATHES	AV745	No	No	4	3	3	SP,EP	SP,EP	—	93	—	14/4	No	No	No	Yes	4x17x12;12½	**NA**
CURTIS MATHES	AV750	Yes	No	2	3	3	EP	EP	Yes	93	—	14/4	Yes	Yes	No	Yes	4x17x12;13½	**NA**
EMERSON	VCR870	No	No	2	2	3	EP	EP	No	105	12	14/4	No	No	No	Yes	5x17x13;20	**$500**
EMERSON	VCR910	No	No	2	3	3	EP	EP	No	105	16	14/4	No	No	No	Yes	5x13x12;14⅔	**$500**
FISHER	FVH904A	No	No	2	3	3	EP	EP	No	111	NA	14/4	No	No	No	Yes	NA	**$500**
FISHER	FVH905A*	No	No	2	3	3	EP	EP	No	111	NA	14/4	No	No	No	Yes	NA	**$550**
FISHER	FVH919*	Yes	No	2	3	3	EP	EP	No	111	NA	14/7	Yes	Yes	No	Yes	NA	**$700**
FISHER	FVH920*	Yes	No	2	3	3	EP	EP	No	111	NA	365/6	Yes	Yes	No	Yes	NA	**$800**
FISHER	FVH922*	No	No	2	3	3	EP	EP	No	111	NA	14/4	Yes	Yes	No	Yes	NA	**$600**
FISHER	FVH930*	Yes	No	4	3	3	SP,EP	SP,EP	No	111	NA	14/4	Yes	Yes	No	Yes	NA	**$650**
FISHER	FVH940*	Yes	No	4	3	3	SP,EP	SP,EP	No	111	NA	365/8	Yes	Yes	No	Yes	NA	**$849**
GE	9-7100*	No	No	2	3	3	SP,LP,EP	EP	Yes	68	—	14/4	No	No	No	Yes	4x17x12;12	**$400**
GE	9-7115*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12	**$430**

*HQ.

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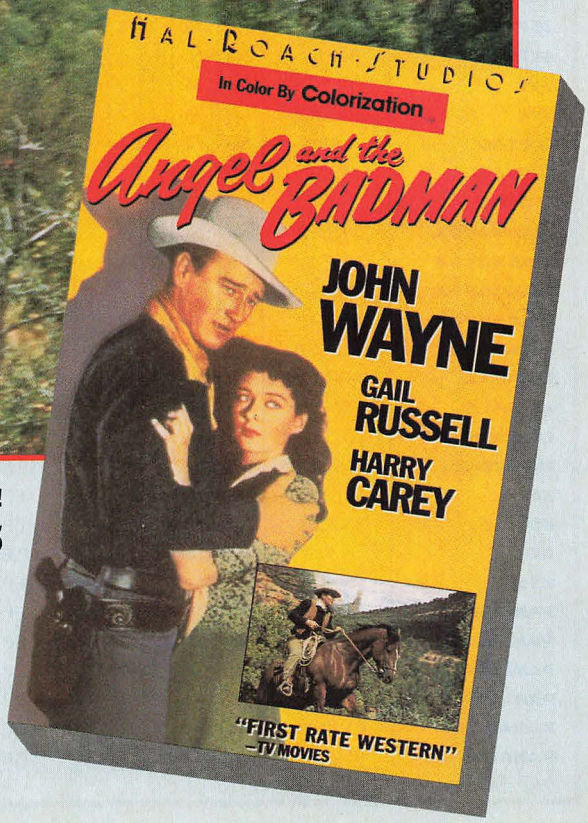

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CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
GE	9-7120*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12	**$430**
GE	9-7145*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12	**$470**
GE	9-7150*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	No	No	No	Yes	4x17x11;12	**$500**
GE	9-7175*	Yes	No	2	3	3	SP,LP,EP	EP	Yes	93	—	14/4	Yes	Yes	Yes	Yes	4x17x11;15	**$630**
GE	9-7215*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;12	**$580**
GE	9-7245*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;13	**$600**
GE	9-7250*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	No	No	No	Yes	4x17x12;13	**$600**
GE	9-7270*	No	Yes	4	3	3	SP,LP,EP	SP,EP	Yes	93	—	14/4	Yes	Yes	Yes	Yes	4x17x11;NA	**$700**
GOLDSTAR	GHV-51FM	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	105	12	14/2	No	No	No	Yes	4x17x14;23	**$470**
GOLDSTAR	GHV-55FM	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	12	14/4	No	No	No	Yes	4x17x14;23	**$470**
GOLDSTAR	GHV-1233M*	No	No	2	—	3	SP,LP,EP	SP,LP,EP	No	110	12	14/4	No	No	No	Yes	4x17x14;18	**$490**
GOLDSTAR	GHV-1240M*	No	No	2	—	3	SP,LP,EP	SP,LP,EP	No	110	80	14/8	No	No	No	Yes	4x17x14;18	**$520**
HITACHI	VT-1100AR*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/2	No	No	No	Yes	4x17x14;NA	**$399**
HITACHI	VT-1110A*	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	No	No	No	Yes	4x17x14;NA	**$449**
HITACHI	VT-1310A*	No	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	107	80	14/4	No	No	No	Yes	4x17x14;NA	**$499**
HITACHI	VT-1410A*	No	Yes	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	Yes	Yes	Yes	Yes	4x17x14;NA	**$565**
HITACHI	VT-1430A*	Yes	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	Yes	Yes	Yes	Yes	4x17x14;NA	**$599**
HITACHI	VT-1450A*	Yes	No	3	3	3	SP,LP,EP	SP,LP,EP	Yes	119	—	14/4	Yes	Yes	Yes	Yes	4x17x14;NA	**$629**
INSTANT REPLAY	621T3	No	No	2	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	14	14/1	No	No	No	No	4x17x12;13⅓	**$749**
INSTANT REPLAY	631T3	No	No	2	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13⅓	**$789**
INSTANT REPLAY	6101T3*	No	Yes	2	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13⅓	**$859**
INSTANT REPLAY	6111T3*	No	Yes	4	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13⅓	**$1,075**
INSTANT REPLAY	Caption Master	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13⅓	**NA**
INSTANT REPLAY	World Traveler	No	No	4	6	6	SP,LP,EP**	SP,LP,EP**	Yes	107	12	14/4	No	Yes	No	Yes	NA;19½	**$1,995**
JC PENNEY	6069	No	No	2	3	3	EP	EP	No	107	80	14/2	No	No	No	Yes	4x17x12;17	**$470**
JC PENNEY	6071	No	No	2	3	3	EP	EP	No	93	99	14/4	No	No	No	Yes	4x17x12;17	**$520**
JC PENNEY	6072	No	No	2	3	3	EP	EP	No	99	80	14/2	No	No	No	Yes	4x17x12;17	**$530**
JC PENNEY	6073	No	No	2	3	3	EP	EP	No	93	80	14/2	No	No	No	Yes	4x17x12;17	**$670**
JC PENNEY	6565	No	No	2	3	3	EP	EP	No	110	20	14/4	No	No	No	Yes	4x17x15;17	**$300**
JC PENNEY	6570	No	No	4	3	3	SP,EP	SP,EP	Yes	93	14	14/4	No	No	No	Yes	4x17x13;13	**$430**
JVC	HR-D170	No	No	2	2	3	SP,EP	SP,EP	No	111	—	14/4	No	No	No	Yes	4x17x14;NA	**$449**
JVC	HR-D180	No	No	4	2	3	SP,EP	SP,EP	Yes	111	—	14/4	No	No	No	Yes	4x17x14;NA	**$499**
LLOYDS	L824A	No	No	2	3	3	SP,LP,EP	SP,LP,EP	Yes	105	12	14/1	No	No	No	No	4x17x14;24 1/10	**NA**
LLOYDS	L838	No	No	2	3	3	SP,LP,EP	EP	Yes	105	16	21/4	No	No	No	Yes	4x17x14;21⅓	**NA**
LLOYDS	L850	Yes	No	2	3	3	SP,LP,EP	SP,LP,EP	Yes	105	16	21/4	Yes	Yes	Yes	Yes	4x17x4;21 1/10	**NA**
MAGNAVOX	VR9510*	No	No	2	3	3	SP,LP,EP	EP	Yes	68	14	14/2	No	No	No	Yes	17x4x11;NA	**$499**
MAGNAVOX	VR9520*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	Yes	17x4x11;NA	**$549**
MAGNAVOX	VR9530*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	99	14/4	No	No	No	Yes	17x4x11;NA	**$599**
MAGNAVOX	VR9547*	Yes	No	2	3	3	SP,LP,EP	EP	Yes	93	99	14/4	Yes	Yes	No	Yes	17x4x11;NA	**$749**
MAGNAVOX	VR9550*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	14	14/4	No	No	No	Yes	17x4x11;NA	**$699**
MINOLTA	MV-205*	No	No	2	3	3	EP	EP	No	107	80	14/4	No	No	No	Yes	4x13x18;NA	**NA**
MINOLTA	MV-405*	Yes	No	3	3	3	EP	SP,EP	Yes	119	—	14/4	Yes	Yes	Yes	Yes	4x13x18;NA	**NA**
MITSUBISHI	HS-337UR*	No	No	2	2	2	EP	EP	Yes	107	16	14/8	No	No	No	Yes	4x17x12;NA	**$400**
MITSUBISHI	HS-339UR*	No	No	2	3	3	SP,EP	SP,EP	Yes	107	100	14/8	No	No	No	Yes	4x17x12;NA	**$480**
NEC	N-902U	Yes	No	2	3	3	EP	EP	No	105	16	21/2	Yes	Yes	Yes	Yes	4x12x15;16 7/10	**$659**
NEC	N-915*	No	No	2	3	3	EP	EP	No	110	20	21/4	No	No	No	Yes	4x17x15;16 7/10	**$499**
NEC	N-925*	No	No	4	3	3	SP,EP	SP,EP	Yes	110	20	21/4	No	No	No	Yes	4x17x15;16 7/10	**$549**
NEC	N-945*	Yes	NA	2	3	3	EP	EP	No	110	20	21/4	Yes	Yes	Yes	Yes	4x17x15;17⅕	**$659**
PANASONIC	PV-1360*	No	No	2	3	3	EP	EP	Yes	68	14	14/2	No	No	No	Yes	4x17x12;12	**NA**
PANASONIC	PV-1361*	No	No	2	3	3	EP	EP	Yes	93	14	14/2	No	No	No	Yes	4x17x12;12	**NA**
PANASONIC	PV-1364*	No	No	2	3	3	EP	EP	Yes	93	99	14/4	No	No	No	Yes	4x17x12;12	**NA**
PANASONIC	PV-1461*	Yes	No	2	3	3	EP	EP	Yes	93	99	14/4	Yes	Yes	No	Yes	4x17x12;13	**$650**
PANASONIC	PV-1560*	No	No	4	3	3	SP,EP	SP,EP	Yes	93	14	14/4	No	No	No	Yes	4x17x12;12	**NA**
PANASONIC	PV-1562*	No	Yes	4	3	3	SP,EP	SP,EP	Yes	93	99	14/4	Yes	Yes	No	Yes	4x17x12;13	**$750**

**HQ. **PAL and NTSC.*

CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
PANASONIC	PV-1563*	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	99	14/4	Yes	Yes	No	Yes	4x17x12;13	**$775**
PENTAX	PV-T30A*	No	No	2	3	3	EP	EP	No	107	80	14/4	No	No	No	Yes	4x17x13;17⅓	**$559**
PENTAX	PV-T35A*	Yes	NA	3	3	3	SP,EP	SP,EP	Yes	119	119	14/4	Yes	Yes	Yes	Yes	4x17x13;16½	**NA**
PHILCO	VT8750*	No	No	2	3	3	SP,LP,EP	EP	Yes	68	14	14/2	No	No	No	Yes	17x14x11;NA	**$499**
PHILCO	VT8760*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	Yes	17x14x11;NA	**$549**
PHILCO	VT8765*	No	Yes	2	3	3	SP,LP,EP	EP	Yes	93	99	14/4	Yes	Yes	No	Yes	17x14x11;NA	**$699**
PHILCO	VT8770*	No	No	4	3	2	SP,LP,EP	SP,EP	Yes	93	14	14/4	No	No	No	Yes	17x14x11;NA	**$699**
QUASAR	VH5260*	Yes	No	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	No	No	Yes	Yes	4x17x12;NA	**$1,560**
RADIO SHACK	16-506*	No	NA	4	3	3	SP,LP,EP	SP,LP,EP	Yes	111	12	14/4	No	No	No	Yes	4x18x15;NA	**$450**
RADIO SHACK	16-507	No	NA	2	3	3	EP	—	NA	105	12	14/4	No	No	No	Yes	4x17x14;NA	**$350**
RADIO SHACK	16-701*	Yes	No	2	3	3	EP	—	NA	110	NA	14/5	Yes	Yes	Yes	Yes	4x17x14;NA	**$500**
RCA	VMT 285	No	No	2	3	3	EP	EP	No	107	80	2/2	No	No	No	Yes	4x17x13;15	**$359**
RCA	VMT 295	No	No	2	3	3	EP	EP	No	107	80	2/2	Yes	Yes	No	Yes	4x17x13;15	**$409**
RCA	VMT 385	No	No	3	3	3	EP	EP	No	107	80	2/4	No	No	No	Yes	4x17x13;16	**$409**
RCA	VMT 390	No	No	3	3	3	EP	EP	No	119	80	365/4	No	No	No	Yes	4x17x13;16	**$469**
RCA	VMT 395	No	No	3	3	3	EP	EP	No	119	80	365/4	Yes	Yes	No	Yes	4x17x13;16	**$519**
RCA	VMT 590	No	No	5	3	3	SP,EP	SP,EP	No	119	80	365/4	No	No	No	Yes	4x17x13;16	**$569**
RCA	VMT 595	No	No	5	3	3	SP,EP	SP,EP	No	119	80	365/4	Yes	Yes	No	Yes	4x17x13;16	**$609**
SAMSUNG	VT311T	No	No	2	3	3	SP,LP,EP	SP,EP	No	82	12	14/6	No	No	No	Yes	4x17x14;18⁷⁄₁₀	**$350**
SAMSUNG	VRL310	No	No	2	3	3	SP,LP,EP	SP,EP	No	105	12	14/6	No	No	No	Yes	4x17x14;18⁷⁄₁₀	**$380**
SAMSUNG	VT226T	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	105	14	14/6	No	No	No	Yes	4x17x15;18⁷⁄₁₀	**$440**
SAMSUNG	VR2500L	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	110	12	14/6	Yes	No	No	Yes	4x17x15;18⁷⁄₁₀	**$460**
SAMSUNG	VR4700L	Yes	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	139	139	14/6	Yes	No	No	Yes	4x17x15;19⅘	**$530**
SANSUI	SV-R5700	No	No	2	2	3	SP,LP,EP	SP,EP	No	108	—	14/4	No	No	No	Yes	4x17x13;15½	**$550**
SANSUI	SV-R7700	No	No	4	2	3	SP,LP,EP	SP,EP	No	108	—	14/4	No	No	No	Yes	4x17x13;15½	**$600**
SHARP	VC-T64V	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/5	No	No	No	Yes	4x17x14;15	**$599**
SHARP	VC-682U	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	No	4x17x14;15	**$430**
SHARP	VC-6846US/UB	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	Yes	4x17x14;15	**$550**
SHARP	VC-6847U	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	Yes	4x17x14;15	**$570**
SHARP	VC-685U	Yes	No	2	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	Yes	No	No	Yes	4x17x14;15	**$600**
SHARP	VC-686U	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/4	No	No	No	Yes	4x17x14;15	**$620**
SHARP	VC-687U	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	110	16	14/5	Yes	No	No	Yes	4x17x14;15	**$700**
SYLVANIA	VC8920*	No	No	2	3	3	SP,LP,EP	EP	Yes	68	14	14/2	No	No	No	Yes	17x4x11;NA	**$499**
SYLVANIA	VC8930*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	Yes	17x4x11;NA	**$549**
SYLVANIA	VC8940*	No	No	2	3	3	SP,LP,EP	EP	Yes	93	14	14/4	No	No	No	Yes	17x4x11;NA	**$599**
SYLVANIA	VC8945*	No	Yes	2	3	3	SP,LP,EP	EP	Yes	93	99	14/4	Yes	Yes	No	Yes	17x4x11;NA	**$699**
SYLVANIA	VC8950*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	14	14/4	No	No	No	Yes	17x4x11;NA	**$699**
SYLVANIA	VC8960*	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	93	99	14/4	No	No	No	Yes	17x4x11;NA	**$749**
TATUNG	VRH-8700U	No	No	4	3	3	SP,LP,EP	SP,EP	No	108	—	14/4	No	No	Yes	Yes	4x17x15;16⅘	**$550**
TATUNG	VRH-8800U	No	No	4	3	3	SP,LP,EP	SP,EP	No	105	—	14/4	No	No	Yes	Yes	4x17x15;16⅘	**$499**
TEKNIKA	683	No	No	2	3	3	SP	NA	Yes	93	14	14/4	No	No	No	Yes	4x17x12;NA	**$499**
TEKNIKA	684	No	No	4	3	3	SP,EP	SP,EP	Yes	93	14	14/4	No	No	No	Yes	4x17x12;NA	**$599**
TEKNIKA	686	Yes	No	4	3	3	SP,EP	SP,EP	Yes	93	—	8/14	Yes	Yes	Yes	Yes	4x17x12;NA	**$599**
TOSHIBA	DX-3*	No	No	2	2	2	SP,EP	SP,EP†	†	124	16	14/4	No	No	No	Yes	4x17x15;18⁷⁄₁₀	**NA**
TOSHIBA	M2100*	No	No	2	2	2	SP,EP	EP	Yes	105	14	7/1	No	No	No	Yes	4x17x15;17⅓	**NA**
TOSHIBA	M2200*	No	No	2	2	2	SP,EP	EP	Yes	117	16	7/4	No	No	No	Yes	4x17x15;17⅓	**NA**
TOSHIBA	M2430*	No	No	2	2	2	SP,EP	SP,EP	Yes	117	16	7/4	Yes	Yes	Yes	Yes	4x17x15;17	**NA**
TOSHIBA	M4200*	No	No	4	2	2	SP,EP	SP,EP	Yes	117	16	7/4	No	No	No	Yes	4x17x15;17⅓	**NA**
TOSHIBA	M4500*	Yes	No	4	2	2	SP,EP	SP,EP	Yes	117	16	7/4	Yes	Yes	Yes	Yes	4x17x15;18⁷⁄₁₀	**NA**
TOYOMENKA	TMK4200V*	No	No	2	2	3	SP,LP,EP	—	No	105	12	14/4	No	No	No	Yes	4x17x12;14	**$599**
ZENITH	VR1810	No	NA	2	2	3	SP,EP	SP,EP	No	108	—	14/4	No	No	No	Yes	4x17x13;15½	**$450**
ZENITH	VR1820	No	NA	4	2	3	SP,EP	SP,EP	No	108	—	14/4	No	No	No	Yes	4x17x13;15½	**$550**
ZENITH	VR1870	No	NA	4	2	3	SP,EP	SP,EP	No	178	—	14/4	No	No	No	Yes	4x17x13;17	**$600**

**HQ. †Digital.*

ASK BEFORE YOU BUY . . .

▶ How about no-names? Don't rule out no-name models. Just because you haven't seen the brand advertised on TV doesn't mean the machine is second rate. Many times a little-known and less costly brand is manufactured at the same factories that produce big-time makers' products.

▶ Where should I buy it? Shop around. VCRs are very competitively sold items, and stores are always running sales and claiming to "beat any price you can find" on certain models.

▶ Who fixes it? Service counts. Paying a little more for your VCR might be worth it if the store offers services others don't—such as installation, phone consultations and access to a software lending library.

▶ How does it work? Before you leave the store, get a quick lesson in VCR use and installation. This could save many frustrating hours on your knees as you try to follow the often confusingly written manuals.

noise-free variable speed (slow to fast) special-effects scanning at standard (two-hour) and extended play (six-hour) speeds. A host of unique features is also offered by certain manufacturers at these prices. Top-of-the-line Zenith, RCA, and Hitachi gear offers remote-controlled programming via on-screen displays. A pair of Akai models contains on-board stereo amplifiers, enabling users to hear Hi-Fi tapes or MTS stereo by merely attaching two outboard speakers; and one of the costlier JVC models (model HR-D470) offers a slot-style loading system similar to those found in car stereos. The unit also includes the audiodeck-inspired automatic music-scan function, which can search for any of nine musical selections in either direction by referring to breaks inserted on the longitudinal audio track.

At $999, Hitachi's VT1800A is typical of what you can expect to take home for nearly a grand in today's video environment. The device offers five video heads and two audio heads, an eight-event/one-year timer (that's right, one-year) with on-screen remote programmability, built-in MTS, Hi-Fi, a 169-channel random-access tuner, on-screen display and a 34-function unified remote control

Kodak MVS-5000: 8mm video system.

that can also operate selected Hitachi TVs.

But if you want to be on the cutting edge of VHS video technology no matter what the cost, take notice: NEC, Toshiba and Sharp are all offering the industry's first digital VCRs. These $1000-plus decks not only contain all the

CONVENTIONAL BETA

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	CONVENTIONAL STEREO	DOLBY NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
SANYO	4027	No	No	2	2	2	II,III	II,III	No	105	12	7/1	No	No	No	Yes	17x5x14;18 1/10	**$350**
SANYO	40305	No	No	2	2	2	II,III	II,III	Yes	105	14	14/8	No	No	No	Yes	17x5x14;18 1/10	**$380**
SANYO	7150	No	No	2	2	2	II,III	II,III	No	105	12	14/8	No	No	No	Yes	5x17x14;20 7/10	**$430**
SANYO	7250	No	No	2	2	2	III	II,III	No	105	16	14/8	No	No	No	Yes	4x17x15;17 7/8	**$450**
SANYO	75500	Yes	Yes	2	2	2	III	III	No	105	12	14/8	No	No	No	Yes	4x13x14;16 1/2	**$480**
SEARS	53091	No	No	2	2	2	III	II,III	No	82	12	3/1	No	No	No	No	5x15x13;22	**$200**
SONY	SL-100	No	No	2	2	3	I,II,III	I,II,III	No	148	14	7/6	No	No	No	Yes	4x17x15;17	**$400**
SONY	SL-700	No	No	3	2	3	I,II,III	I,II,III	Yes	148	99	7/6	No	No	No	Yes	3x17x15;17	**$550**

8mm DECKS

MANUFACTURER	MODEL NO.	NO. RECORD SPEEDS	NO. PLAY SPEEDS	FREEZE-FRAME/ SCAN MODES	AUTO INDEXING	PCM AUDIO	DECK DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	TUNER/TIMER BUILT-IN OR SEPARATE	CABLE-READY	NO. CHANNELS	DAY/EVENT	SIMULCAST SWITCH	TUNER/TIMER DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
CANON	VR-E10*	1	1	SP	Yes	No	2x6x7;3 1/4	Separate	Yes	105	14/4	No	2x8x10;4 1/4	**$900**
KODAK	MVS-3000*	2	2	SP,LP	Yes	No	3x7x5;1 9/10	Separate	Yes	169	21/8	Yes	3x15x9;5 3/10	**$800**
KODAK	MVS-5000*†	2	2	SP,LP	Yes	Yes	3x7x5;2 1/10	Separate	Yes	169	21/8	Yes	3x15x9;5 3/4	**$1,000**
PIONEER	VE-D70	2	2	SP,LP	Yes	Yes	4x14x14;NA	Built-in	Yes	181	21/6	Yes	—	**$1,450**
SONY	EV-C8U*	1	2	SP,LP	No	No	3x7x7;2 1/2	Separate	No	—	—	No	2x14x13;10	**$550**
SONY	EV-A80U	2	2	SP,LP	No	No	3x14x13;13 1/4	Built-in	Yes	148	7/3	No	—	**$550**
SONY	EV-S700U†	2	2	SP,LP	Yes	Yes	4x14x14;16 1/8	Built-in	Yes	181	21/6	Yes	—	**$1,395**

**Portable. †PCM audio only.*

FOR PEOPLE WHO WATCH THEIR MONEY AS MUCH AS THEY WATCH THEIR VCR.

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Video Review® WINNER BEST PRODUCTS OF 1985

features found on the most lavishly outfitted VCRs, but also incorporate digital circuitry (including six RAM memory chips, memory control ICs and analog-digital/digital-analog converters) which generates still, slow-motion and double-speed playback pictures that are 100-percent free of noise and jitter. Future digital models are expected to offer multiple-image capability as currently seen on certain digital-TV products.

Consumers who are looking for something different and versatile rather than something pricey, might do well to investigate the VHS portable deck.

Bargain hunters can have a field day investigating the totable decks. Since the advent of the camcorder, interest in portables has dropped, and manufacturers are cutting prices to rekindle excitement. Most major names (Zenith, RCA, Quasar, Panasonic, Magnavox) continue to carry a number of portable decks in lines which are perfect for people who want ultimate versatility in their VCRs. Most portables now utilize a docking configuration; the player/recorder locks to the top or side *Continued on page 174*

PORTABLE VCRs

MANUFACTURER	MODEL NO.	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	HI-FI	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE	NOTES
CANON	VR-40A	4	3	3	SP,LP	SP,LP	Yes	Yes	3x8x10;7 7/10	**$1,030**	Tuner sold separately.
CURTIS MATHES	MV773	4	3	3	SP,LP	SP,LP	Yes	Yes	3x9x10;5 13/16	**NA**	Price includes tuner.
EMERSON	VC77P	2	2	3	SP,LP,EP	SP,LP,EP	No	No	4x10x11;10 5/8	**$700**	Price includes tuner.
GE	1CVP5024	2	3	3	EP	EP	Yes	No	3x9x10;5 1/2	**$750**	Price includes tuner, wireless remote.
GE	1CVP5028X	4	3	3	SP,LP,EP	SP,EP	Yes	No	3x9x11;5 7/10	**$830**	Price includes tuner, stereo capability.
GE	1CVP5030B	4	3	3	SP,LP,EP	SP,EP	Yes	Yes	3x9x11;6	**$950**	Price includes tuner.
HITACHI	VT-94A	2	3	3	SP,LP,EP	SP,LP,EP	No	No	5x17x12;7	**$895**	Price includes tuner.
HITACHI	VT-98A HQ	5	3	3	SP,LP,EP	SP,LP,EP	Yes	Yes	5x17x12;7	**$1,095**	Price includes tuner.
JVC	HR-S100	4	2	3	SP,EP	SP,EP	No	No	4x8x9;5 3/10	**$699**	Price includes tuner.
JVC	HR-S200	4	2	3	SP,EP	SP,EP	No	Yes	3x8x9;5 3/10	**$1,195**	Price includes tuner.
PANASONIC	PV-5850	2	3	3	EP	EP	Yes	No	4x9x11;7	**$850**	Price includes tuner.
PANASONIC	PV-8600	4	3	3	SP,EP	SP,EP	Yes	No	3x9x10;7	**$1,200**	Price includes tuner.
PANASONIC	PV-9600	4	3	3	SP,EP	SP,EP	Yes	Yes	3x9x10;7 3/10	**$1,500**	Price includes tuner.
QUASAR	VP5450	2	3	3	EP	EP	Yes	No	4x9x11;7 1/2	**$460**	Tuner sold separately.
QUASAR	VP5452	2	3	3	EP	EP	Yes	No	4x9x11;7 1/2	**$550**	Price includes tuner.
QUASAR	VP5750	4	3	3	SP,LP,EP	SP,EP	Yes	No	3x9x10;7	**$830**	Price includes tuner.
QUASAR	VP5757	4	3	3	SP,LP,EP	SP,EP	Yes	Yes	3x9x10;7 3/10	**$980**	Price includes tuner.
SEARS	5370	3	3	3	SP,LP,EP	SP,LP,EP	Yes	No	4x17x10;17	**$850**	Price includes tuner.

TUNER/TIMERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	CABLE READY	NO. CHANNELS	NO. PRESETS	DAY/EVENT	WIRELESS REMOTE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE	NOTES
CANON	VT-40A	No	No	Yes	139	—	14/8	Yes	3x8x10;4 3/8	**$520**	Tuner/timer sold separately.
CANON	VT-50A	No	No	Yes	139	—	14/8	Yes	4x9x14;7 1/2	**$570**	Tuner/timer sold with VCR.
EMERSON	VT-70	No	No	No	82	—	—	No	4x6x7;3	**–**	Tuner/timer sold with VCR.
HITACHI	VT-94A	No	No	Yes	107	80	14/4	Yes	5x17x12;6 2/3	**–**	Tuner/timer sold with VCR.
HITACHI	VT-98A*	Yes	No	Yes	133	—	365/8	Yes	4x17x10;6 2/3	**–**	Tuner/timer sold with VCR.
JC PENNEY	5116	No	No	Yes	139	—	14/8	Yes	5x9x14;7	**$1,300**	Tuner/timer sold with VCR.
JVC	TU-S10U	No	No	Yes	139	—	14/8	Yes	3x9x10;6 7/10	**–**	Tuner/timer sold with VCR.
JVC	TU-S20U	Yes	No	Yes	181	—	14/8	Yes	3x9x10;6 7/10	**–**	Tuner/timer sold with VCR.
PANASONIC	PV-5850	No	No	Yes	107	12	1/1	Yes	4x5x11;5 3/10	**NA**	Tuner/timer sold with VCR.
PANASONIC	PV-8600	No	No	Yes	139	—	14/8	Yes	4x9x10;7 1/2	**NA**	Tuner/timer sold with VCR.
PANASONIC	PV-9600A	Yes	No	Yes	139	—	14/8	Yes	4x9x10;7 1/2	**NA**	Tuner/timer sold with VCR.
PENTAX	PV-R2000A	No	No	Yes	107	80	14/4	Yes	4x8x2;9 9/10	**$995**	Tuner/timer sold with VCR.
PENTAX	PV-R2200A	Yes	No	Yes	133	80	365/8	Yes	4x8x2;13 3/10	**$1,395**	Tuner/timer sold with VCR.
PENTAX	PV-U1100A	No	No	Yes	133	—	14/7	Yes	3x10x10;7	**$400**	Tuner/timer sold separately.
SEARS	5370	No	Yes	Yes	107	80	14/4	Yes	4x17x10;17	**$700**	Tuner/timer sold with VCR.

**HQ.*

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PRO WONDER

RCA CAPTURES MORE MAGIC, MORE MEMORIES, MORE EASILY. INDOORS OR OUT.

Introducing the solid state Pro Wonder. If you settle for less than RCA's new Pro Wonder Camcorder (model CMR 300), that's exactly what you'll get. Less performance. Less convenience. Less recording time.

Why? Because RCA's solid state technology lets you capture picture perfect memories even in low light. (Its 7 lux low light rating lets you shoot with confidence indoors or out.)

Pro Wonder is also fully automatic. So you never have to worry about adjusting for focus changes or shifts in light levels. You just aim and shoot. And, because Pro Wonder uses standard VHS cassettes, you can record a full 2 hours and 40 minutes of uninterrupted magic.

And even though RCA packs so many professional style features into a all-in-one unit, Pro Wonder only weighs a scant 5.5 lbs.

Pro Wonder CMR 300 available with optional carrying case. If you settle for less than RCA's Pro Wonder, you'll miss more than its ability to capture picture perfect memories. You'll miss a chance to get this optional, hard-shell camera case. See your participating RCA dealer for details.

RCA

TECHNOLOGY THAT EXCITES THE SENSES

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CAMCORDER

CAMCORDERS: ALL FORMATS

NEVER FEAR—FEATHERWEIGHT ALL-IN-ONES ARE HERE

No one will dispute that the VCR has been a revolutionary new product, transforming the home entertainment landscape in innumerable ways.

But the benefits of the ongoing home-video revolution extend beyond the boundaries of the home deck. Not long after the tabletop VCR's inception, portable recorders and videocameras began to usurp the film camera's role in documenting family life. Now, camera and recorder are as one, in the form of the increasingly popular and unequivocally cute camcorder.

The experts estimate that the one-pieces, 517,000 of which were grabbed by consumers in 1985, will nearly double in sales in 1986. Will you be one of the million-plus who buys a camcorder this year? If the answer is "yes," you've come to the right place.

Before you shop, some homework is in order. Because there are even more camcorder formats than there are VCR formats, let's begin with a look at the various offerings.

VHS: These camcorders, sold by a wide range of companies, including Panasonic and RCA, use standard VHS videocassettes. Movies made on this type of model can play back on a TV directly through the camcorder itself. Tapes are compatible with standard tabletop VHS machines as well. Recording time, using a T-120 cassette on standard speed, is two hours. Such camcorders weigh in at around 5½ to 7½ pounds.

VHS-C: A subspecies of VHS, these camcorders, marketed by JVC, Zenith and Toshiba (and, soon, several others), use half-inch VHS tape contained in specially constructed miniature cartridges. These smaller cartridges make it possible for the VHS-C camcorder to be extra light and small—an apparent advantage over the standard VHS camcorder—but re-

ASK BEFORE YOU BUY . . .

▶ Do you already have a home deck? If you do, consider a compatible camcorder. If you're starting from scratch, the compactness of 8mm might make sense, but if you're steeped in half-inch hardware and software, it might be wise to stick with VHS.

▶ How much weight are you willing to shoulder? Be sure to lift the unit in the store to make certain you can handle it comfortably, easily and safely.

▶ What kind of image pickup device does the model have? This will determine how much information, and at what light levels, the unit can handle.

▶ What automatic capabilities are included? Be sure to ask about auto focus, auto zoom, automatic white balance and automatic iris.

▶ How many lines of resolution? The more, the better.

▶ Can it play back tapes by itself? If not, you'll need a separate playback deck on which to view your movie masterpieces.

cording time is restricted to a maximum of 60 minutes in the slow speed. VHS-C tapes, when inserted into specially designed plastic adapter sleeves, can be played on standard VHS tabletop recorders. These diminutive camcorders tip the scale at roughly 3½ pounds.

BETAMOVIE: Camcorders using the Beta format are marketed by Sony. Most Beta camcorders feature an advanced video picture technology called Super Beta, developed by Sony, that increases picture resolution noticeably. BetaMovie camcorders are capable of recording for two hours on a standard cassette, but because they offer no playback feature, their tapes must be displayed on a TV via a tabletop Beta VCR. These moviemakers average about six pounds in weight.

8mm: These camcorders are smaller, lighter and are therefore, some say, more convenient to use than standard-size VHS and Beta units. The secret is the 8mm blank tape, which is just about the size of an audiocassette.

Another novel—and significant—aspect of *some* 8mm camcorders is their ability to record audio in two different ways. *All* sport an AFM (audio frequency modulation) monaural track, which claims specifications rivaling the audio aptitude of VHS and Beta Hi-Fi. But some small format all-in-ones also boast a PCM (pulse code modulation) digital-stereo soundtrack, which is said to provide cleaner, purer audio unsullied by extraneous noise. Suppliers of 8mm camcorders, which weigh an average of 3½ pounds, include Sony, Kodak, Canon, Aiwa and others. Top recording time on these moviemakers is two hours.

Now that you know what's out there, let's turn to some

CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (LUX)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	PICKUP DEVICE	VIEWFINDER	CONTINUOUS WHITE BALANCE	PLAYBACK IN CAMERA	SCAN	FREEZE-FRAME	MAXIMUM RECORD LENGTH	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AIWA	CV-80	8mm	19	Yes	f1.4	6:1	Yes	CCD	1" Elect.	Yes	Yes	Yes	Yes	120 min.	7x5x15;5 1/10	**$1,795**
CANON	VM-E1	8mm	19	Yes	f1.2	6:1	Yes	½" Saticon	7/10" Elect.	Yes	Yes	Yes	Yes	120 min.	6x6x13;4⅔	**$1,699**
CHINON	CV-T60	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	15x8x5;5⅓	**$1,995**
CHINON	CV-T60G	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	15x8x5;5⅓	**$1,895**
CURTIS MATHES	AV800	VHS	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	8x4x15;5½	**NA**
GE	9-9606	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x5x15;5⅓	**$1,499**
GE	9-9608	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x5x15;5⅓	**$1,599**
GE	9-9610	VHS*	7	Yes	f1.2	8:1	Yes	CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x5x15;5⅓	**$1,799**
GOLDSTAR	GS-8AF	8mm	19	Yes	f1.4	6:1	Yes	CCD	1" Elect.	Yes	Yes	Yes	Yes	120 min.	5x6x14;4½	**$1,695**
GOLDSTAR	GVM-70AF	VHS*	19	Yes	f1.4	6:1	Yes	CCD	1" Elect.	Yes	Yes	Yes	Yes	240 min.	8x5x15;6½	**$1,695**
HITACHI	VM2100A	VHS*	7	Yes	f1.2	6:1	Yes	½" Saticon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	8x7x14;5½	**$1,595**
HITACHI	VM5000A	VHS*	7	Yes	f1.2	6:1	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	8x7x14;6⅔	**$1,695**
INSTANT REPLAY	66IT3	VHS	10	Yes	f1.2	6:1	Yes	⅓" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	160 min.	8x6x14;7½	**$1,995**
INSTANT REPLAY	Handycam "Ultra"	8mm	20	Yes **	f1	NA	—	CCD	½" Elect.	—	No	NA	No	120 min.	4x4x1;2⅔	**$1,295**
INSTANT REPLAY	92IT3	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	—	Yes	Yes	Yes	Yes	120 min.	8x6x14;6⅔	**$1,895**
INSTANT REPLAY	93IT3	VHS*	20	Yes	f1.2	8:1	Yes	CCD	—	Yes	Yes	Yes	Yes	120 min.	8x6x12;5	**$1,995**
JC PENNEY	686-5335	VHS*	10	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;7⅔	**$1,700**
JVC	GR-C7	VHS-C*	15	Yes	f1.6	6:1	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	60 min.	7x5x9;2 9/10	**$1,495**
KODAK	MVS-3440	8mm	10	No	f1.2	6:1	Yes	½" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	240 min.	5x6x12;4⅓	**$1,499**
KODAK	MVS-3460	8mm	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	240 min.	5x6x12;4⅓	**$1,799**
KYOCERA	KD-200K	8mm	19	Yes	f1.4	6:1	Yes	⅔" CCD	1" Elect.	No	Yes	Yes	Yes	120 min.	8x5x14;5 1/10	**$1,745**
MAGNAVOX	VR8292	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5⅓	**$1,799**
MAGNAVOX	VR8293	VHS*	7	Yes	f1.2	8:1	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5⅓	**$1,899**
MINOLTA	CR1200SAF	VHS*	7	Yes	f1.2	6:1	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	7x8x14;NA	**$2,085**
MINOLTA	CR-3000SAF	VHS-C	15	Yes	f1.2	6:1	Yes	½" Saticon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	5x5x13;NA	**$1,667**

**HQ. **Zone and macro.*

considerations that can help you choose the camcorder that's right for you.

If you already own a VHS or Beta tabletop VCR, it may make sense to buy a compatible camcorder. With VHS, you have another choice to make—between a full-size model and a VHS-C. If you opt for the former, you'll likely pay a little less, record a little longer (two hours vs. one hour) and develop bigger muscles, because full-size VHS camcorders are heavier than VHS-C machines. Some VHS and VHS-C camcorders feature HQ image-enhancement circuitry, offering you another advantage—and another decision to make.

If you're new to the video realm, or if you're simply after an ultralight, versatile camcorder, 8mm is an option. Bear in mind that, despite the many advantages of the format, 8mm tapes will not play in half-inch VCRs. And although more precorded movies are being released in the tiny format every month, the wealth of half-inch offerings far outstrips 8mm titles. Industry observers don't think this condition will change radically in the near future.

In addition to deciding on a format, you should consider the following features:

AUTO FOCUS: This is just what it sounds like—it enables the camcorder to focus itself. If mood shots and other artistic touches are important to you, be sure to choose a model on which this function can be overridden.

IMAGE PICKUP DEVICE: This all-important component senses light and translates it into electrical impulses. Your choice is limited to a tube (Newvicon, Saticon or Newcosvicon) or a semiconductor (CCD or MOS) pickup device. The semiconductor variety generally results in a lighter camcorder whose images are considerably less prone to blurring and streaking. Tube pickup devices usually perform better under low-light conditions than do their semiconductor cousins.

To be certain that the camcorder can handle the lighting situations you expect to encounter, check its minimum illumination rating, expressed in lux. The lower the number, the better the model performs in low light.

VIEWFINDER: Both the optical and the more popular and pervasive electronic viewfinders let you see what you're shooting while you're shooting. The electronic kind, which is actually a tiny black-and-white TV tube, allows you to view what you've *already* shot.

As you now know, and as you'll further discover when you shop, camcorders run the gamut from cute, cuddly and foolproof to big, serious and sophisticated. To make sure you take the right one out of the store, spend enough time *in* the store. You and the right camcorder can be a perfect combination. —Carl Kaplan

CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (Lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	PICKUP DEVICE	VIEWFINDER	CONTINUOUS WHITE BALANCE	PLAYBACK IN CAMERA	SCAN	FREEZE-FRAME	MAXIMUM RECORD LENGTH	DIMENSIONS: WEIGHT (HxWxD, inch; pounds, to nearest)	PRICE
MINOLTA	CR-8000SAF	8mm	7	Yes	f1.2	6:1	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	120 min.	5x6x12;NA	**NA**
OLYMPUS	VX403	VHS	7	Yes	f1.2	8:1	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	14x4x8;5⅔	**$1,950**
OLYMPUS	VX801	8mm	7	Yes	f1.2	6:1	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	120 min.	NA;3 3/10	**$1,850**
PANASONIC	PV-210	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	8x6x14;5⅔	**NA**
PANASONIC	PV-220	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	8x6x14;5⅔	**NA**
PANASONIC	PV-300	VHS*	7	Yes	f1.2	8:1	Yes	CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x5x15;5⅔	**NA**
PENTAX	PVC33A	VHS*	7	Yes	f1.2	6:1	Yes	½" Saticon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	7x7x14;5½	**$1,699**
PENTAX	PV-C55A	VHS*	7	Yes	f1.2	6:1	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	7x7x14;5½	**$1,799**
PENTAX	PV-C800A	8mm	7	Yes	f1.2	6:1	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	120 min.	5x5x12;NA	**NA**
PHILCO	VCR801	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5⅔	**$1,799**
QUASAR	VM-11	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5 7/10	**$1,650**
QUASAR	VM-20	VHS*	7	Yes	f1.2	8:1	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5 7/10	**$1,800**
RCA	CMR200	VHS*	7	Yes	f1.2	6:1	Yes	½" Saticon	⅔" Elect.	Yes	Yes	Yes	No	160 min.	8x7x14;5½	**$1,299**
RCA	CMR300	VHS*	7	Yes	f1.2	6:1	Yes	½" MOS	⅔" Elect.	Yes	Yes	Yes	No	160 min.	8x7x15;5½	**$1,499**
SANYO	VM-8	8mm	19	Yes	f1.4	6:1	Yes	⅔" CCD	1" Elect.	Yes	Yes	Yes	Yes	120 min.	7x5x14;5	**$1,595**
SANYO	VM-800	8mm	18	Yes	f1.4	6:1	Yes	⅔" CCD	1" Elect.	Yes	Yes	Yes	Yes	120 min.	7x6x14;4½	**$1,750**
SEARS	53721	VHS*	7	Yes	f1.2	6:1	Yes	½" Saticon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	7x4x13;5 7/10	**$1,290**
SHARP	VC-C10UAH	VHS*	10	Yes	f1.4	6:1	Yes	½" Newvicon	½" Elect.	Yes	Yes	Yes	No	160 min.	8x6x13;5 9/10	**$1,900**
SHARP	VC-20UA	VHS*	10	Yes	f1.2	6:1	Yes	⅔" MOS	½" Elect.	Yes	Yes	Yes	No	160 min.	7x5x14;5 7/10	**NA**
SONY	BMC-660K	Beta†	25	Yes	f1.4	6:1	Yes	⅔" CCD	Optical	No	No	—	—	200 min.	7x6x15;5½	**$1,495**
SONY	CCD-M9U	8mm	25	No	f1.6	—	No	⅔" CCD	Optical	No	No	—	—	120 min.	4x4x9;2⅕	**$1,250**
SONY	CCD-M90	8mm	25	No	f1.6	—	No	⅔" CCD	Optical	No	No	—	—	120 min.	6x5x11;3 3/10	**$1,350**
SONY	CCD-V8AFU	8mm	19	Yes	f1.4	6:1	Yes	⅔" CCD	1" Elect.	No	Yes	Yes	Yes	120 min.	8x5x14;5 1/10	**$1,795**
SYLVANIA	VCC151	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5⅔	**$1,799**
TEKNICA	C6010	VHS*	7	Yes	f1.2	6:1	Yes	½" Newvicon	⅔" Elect.	Yes	Yes	Yes	Yes	160 min.	9x15x5;5⅔	**NA**
ZENITH	VM6200	VHS-C	5	Yes	f1.6	6:1	Yes	½" CCD	⅓" Elect.	Yes	Yes	Yes	No	60 min.	7x5x9;3	**NA**

*HQ. †Super Beta.

Photo/Herbert Migdoll
Monitor picture The Joffrey Ballet in John Cranko's, "The Taming of the Shrew."

See What You've Been Missing

Proton's 625 Color Stereo Monitor/Receiver with matching 313 two-way, self-powered speakers.

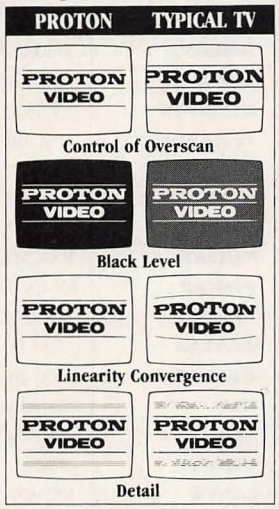
Introducing the Proton 625 Stereo Monitor/Receiver

One look is all it takes to see the difference between a Proton and other stereo monitor/receivers. There's absolutely no comparison.

It begins with our design. The perfect synthesis of fine art and high technology, Proton's sleek, all-black cabinets with discreetly concealed controls were a breakthrough when we created them. Today, they've become the industry standard in monitor/receivers. You won't find a more fitting complement to the decor of any viewing or media room.

More reasons to look at Proton first

We've built in a number of technical advantages which give Proton monitor/receivers a picture that's superior to all the rest. So you'll see pure blacks and brilliant whites. 15% more picture. More accurate shapes and colors. And much greater detail with almost 400 lines of "actual" resolution — far exceeding the broadcast industry standard. Plus, our exclusive VNR™ (Video Noise Reduction) System polishes the picture even closer to perfection.



Incomparable stereo sound

What about sound? Also virtually flawless. In fact, Proton's high fidelity stereo sound far surpasses the audio of conventional television. Especially when you add our optional matching two-way, self-powered speakers for even greater impact.

At Proton, we put much more into our stereo monitor/receivers, so you can get much more out of them. Which is why they cost slightly more. But once you've seen them, you'll agree that it's a very small price to pay.

For the Proton audio/video dealer nearest you, call (800) 772-0172. In California (800) 428-1006.

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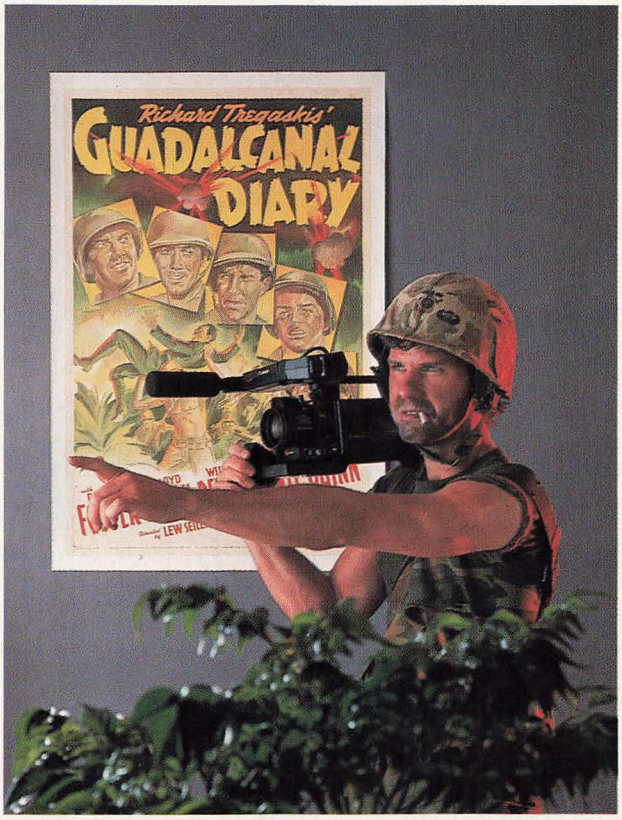
HOME-VIDEO CAMERAS

CAPTURE EXCITING ADVENTURE WHEREVER YOU TREK

At a time when camcorders are garnering new adherents by the day, you might question who would opt for a videocamera. After all, they're not exactly cheap, and they need to be hooked up to a tabletop or portable deck to work. Why put up with the inconvenience?

The answer is that, for some people, separate cameras—and the flexibility, advanced features, low weight and superior image quality they *can* offer—are a more attractive alternative than their cute camcorder cousins.



A quick glance at a videocamera might leave the impression that it is nothing more than a camcorder that doesn't record or play back. In some cases that's just about true. But a closer look at features shows that the best cameras (in tandem with a serviceable deck, of course) are more capable in some respects than the best of today's camcorders.

LENS: This all-important optical component is the camera's "eye." While most camcorders are equipped with good "fast" lenses capable of a 6:1 zoom ratio, some cameras pack higher quality optics and provide zoom ratios of 10:1.

MINIMUM ILLUMINATION: Camcorders are just about on a par with cameras in this rubric, with some models in both realms able to shoot in extremely low light. When shopping, compare lux ratings to determine a camera's low-light capabilities. The lower the number, the lower the light requirements.

PICKUP DEVICE: This component, which translates light into electrical impulses, is as important as the lens. There are two types: tubes and solid-state chips. The former, available in Saticon, Newvicon, Newcosvicon and other varieties (the differences are in their chemical make-up) generally perform better in low-light condi-

tions; tend to blur and streak—and can even be damaged—when aimed at bright light sources; and can provide better resolution than chip-based image sensors. The chips—available in CCD (charge-coupled device) or MOS (metal oxide semiconductor)—will not streak or blur, are invulnerable to bright lights, are virtually unbreakable, weigh less and consume less power.

The size of tube-type lenses is a factor in a camera's resolution—that is, its ability to capture detail. While most camcorders and some cameras have tubes as small as one-third of an inch, many cameras provide larger ones.

Another feature in which cameras can outperform camcorders is weight: Although some 8mm and VHS-C camcorders tip the scales at around three pounds, most are significantly heavier. Some cameras, on the other hand, weigh in at a feathery two pounds or less.

Built-in character generators, available on some cameras, are also a plus—most camcorders do not feature them. These titlers run the gamut from simple one-color, single-size displays to multichrome, multisize marvels.

In terms of automatic features, camcorders and cameras are again on equal ground. Nearly all boast auto focus, automatic iris (eliminating the need to set the lens for changing light conditions) and automatic white balance (which adjusts for indoor and outdoor shooting).

Who should buy a videocamera? One obvious candidate is the current owner of a videocamera who wants to upgrade or replace a current model. Another is the consumer whose home-movie making is done using a tripod or in a stationary position, because the portable VCR becomes less of a weight consideration. Another potential camera customer is the frequent home-movie maker who demands the utmost in features and picture quality.

Despite the upper hand held by some cameras over camcorders, separates have been—and still are—on a rapid slide toward obscurity.

Potential camera buyers should note, however, that although separate cameras are a fading segment of the popular video marketplace, there's little reason to worry that they'll be abandoned entirely.

Accessories and lenses will remain available as long as there is some demand. So if a camera appeals to you, do the requisite shopping, find the one that fits your needs perfectly and—quiet on the set—"Lights, camera, action!"

ASK BEFORE YOU BUY . . .

- What kind of image pickup device does it have? This will determine how much information, and at what light levels, the model can handle.
- What automatic capabilities are included? While some purists eschew such features, they can come in handy, and on many units they can be overridden, if necessary. Ask about auto focus, auto zoom and automatic white balance.
- How many lines of resolution? The higher the resolution, the "finer" the camera's images.
- How sophisticated is the character generator, if the model includes one? Because they can vary greatly in their abilities, make sure the camera you choose features a character generator that can meet your needs.

VIDEOCAMERAS

MANUFACTURER	MODEL NO.	MINIMUM ILLUMINATION (Lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	PICKUP DEVICE	VIEWFINDER	AUTO IRIS	CONTINUOUS WHITE BALANCE	FADE	TITLER	NO. TITLE COLORS	AUTO TIME/DATE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
CANON	VC50A	10	Yes	f1.4	10:1	Yes	⅔" Saticon	1" Elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;4	$1,495
CANON	VC200A	20	Yes	f1.2	6:1	Yes	½" Saticon	1" Elect.	Yes	Yes	No	Yes	1	Yes	5x10x6;3 3/10	$1,000
CURTIS MATHES	MC768	7	Yes	f1.4	8:1	Yes	⅔" Newvicon	1" Elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;5½	NA
CURTIS MATHES	MV762	20	Yes	f1.2	6:1	Yes	⅔" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	Yes	4x4x10;2 1/10	NA
GE	1CVC6033	20	Yes	f1.2	6:1	Yes	⅓" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	Yes	4x4x10;2 1/10	$900
GE	1CVC6036	7	Yes	f1.4	8:1	Yes	⅔" Newvicon	1" Elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x16;5½	$1,150
HITACHI	VK-C15	7	Yes	f1.2	6:1	Yes	½" Saticon	⅔" Elect.	Yes	Yes	No	No	—	No	NA;2	$795
HITACHI	VK-C1600	10	Yes	f1.2	6:1	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	No	No	—	No	5x5x9;2⅓	$895
JVC	GS-CD1	15	Yes	f1.2	6:1	Yes	⅔" CCD	½" Elect.	Yes	Yes	Yes	No	—	No	4x1x8;2⅓	$999
JVC	GX-N6U	10	No	f1.2	6:1	No	½" Newvicon	½" Elect.	Yes	Yes	No	No	—	No	5x10x3;2 1/10	$749
JVC	GX-N8U	10	No	f1.2	6:1	Yes	½" Newvicon	½" Elect.	Yes	Yes	No	No	—	Yes	5x10x3;2 1/10	$949
JVC	GX-N80U	7	Yes	f1.4	8:1	Yes	⅔" Newvicon	1" Elect.	Yes	Yes	Yes	Yes	4	Yes	16x10x19;6	$1,099
JVC	GX-N90U	7	Yes	f1.2	8:1	Yes	⅔" Newvicon	1½" Elect.	Yes	No	Yes	Yes	4	Yes	9x18x19;6½	$1,399
KONICA	CV-601	35	Yes	f1.5	3:1	No	½" Newcosvicon	—	Yes	No	No	No	—	No	10x3x6;1⅓	$699
PANASONIC	PK-452	20	Yes	f1.2	6:1	Yes	⅓" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	Yes	4x4x10;2 1/10	NA
PANASONIC	PK-959	7	Yes	f1.4	8:1	Yes	⅔" Newvicon	½" Elect.	Yes	No	Yes	No	—	Yes	8x8x16;5½	NA
PANASONIC	PK-980	10	Yes	f1.6	10:1	Yes	⅔" Newvicon	½" Elect.	Yes	No	Yes	Yes	7	Yes	8x8x18;6⅓	NA
PENTAX	PC-K1100A	10	Yes	f1.2	6:1	Yes	½" Saticon	1" Elect.	Yes	No	Yes	No	—	No	5x6x12;3 3/10	$1,090
QUASAR	VK706	30	Yes	f1.4	6:1	Yes	⅓" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	No	4x4x10;2	$490
QUASAR	VK716	20	Yes	f1.2	6:1	Yes	⅓" Newvicon	½" Elect.	Yes	Yes	Yes	No	—	Yes	4x4x10;2 1/10	$670
QUASAR	VK746	7	Yes	f1.4	8:1	Yes	⅔" Newvicon	1" Elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;5½	$1,000
SEARS	53881	10	Yes	f1.4	8:1	Yes	½" Saticon	1" Elect.	Yes	Yes	Yes	Yes	1	Yes	7x13x3;5½	$800
SONY	HVC-2800	20	No	f1.4	8:1	Yes	⅔" Trinicon	1½" Elect.	Yes	No	Yes	No	—	No	8x9x4;6	$1,350
ZENITH	VC110	10	Yes	f1.2	6:1	Yes	½" Saticon	7/10" Elect.	Yes	Yes	Yes	Opt.	—	No	6x4x8;2 1/10	$800

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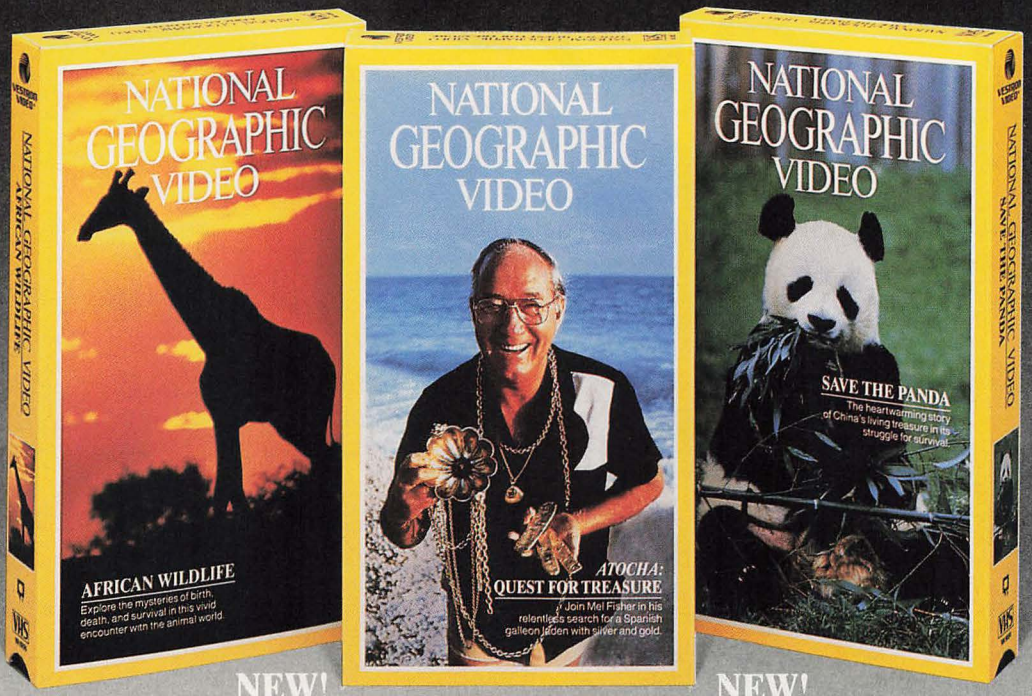

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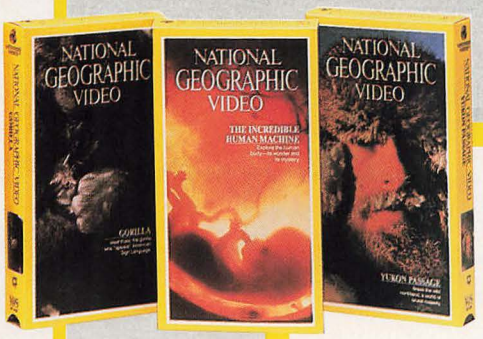

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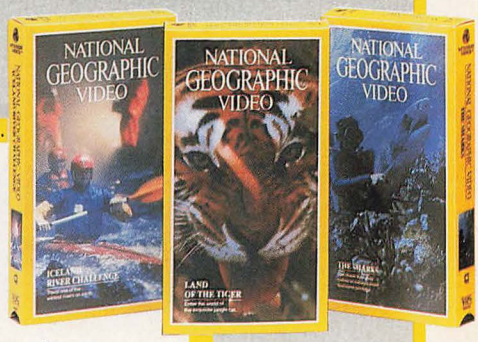

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TVs: MINI TO MASSIVE

CREATURE COMFORTS IN EVERY SIZE AND SHAPE

They just aren't making television sets like they used to, and for that we should all be eternally grateful. In marked contrast to the unsightly, tube-laden hulks of yore, today's high-tech microprocessor-driven sets—from the pocket portable to the media-room-dominating projection TV—are veritable miracles of modern technology and designer styling.

Improved reception circuitry, on-board stereo systems, split-screen digital displays, decorator colors, square picture tubes, multicomponent unified remote controls, flat-screen LCD displays and text information options are just *some* of the seemingly endless possibilities inherent in today's TV generation.

These advances have made the old living-room mainstay far more than just a radio with a picture. Prerecorded cassettes, videodiscs and cable, satellite, computer and teletext transmissions are all fodder for the TV set of today—a true electronic "canvas" for myriad multimedia fantasies.

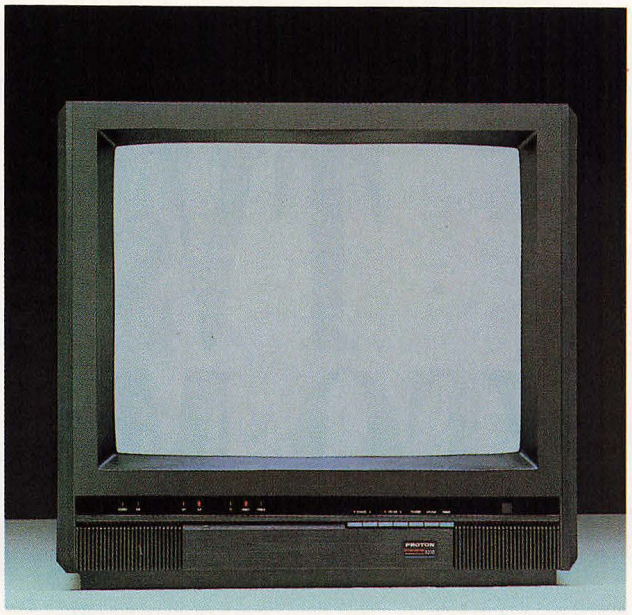
According to RCA, over the next 12 months more than one out of four set owners will be looking for a new model offering some or all of these TV advances to anchor their personal home entertainment centers. If you count yourself among those lookers, be prepared to select from a veritable smorgasbord of feature packages, brands, screen sizes and prices.

Of the multitude of different sets on the market, the most popular (and most sturdy cornerstone for the building of a modern home entertainment complex) is the monitor/receiver. In contrast to traditional sets of the past (and, to some extent, the present), the monitor/receiver offers: improved picture resolution (between 350 and 450 lines of horizontal resolution vs. 250 to 275 for

standard models); direct audio/video inputs for easy connection to other video components such as VCRs and disc players; high-tech styling via square and flat picture tubes; built-in broadcast-stereo multichannel TV sound (MTS) circuitry (offering the improved sound and/or second language channels now being transmitted by more than 250 TV stations nationwide); an on-board stereo amplifier; speakers; and a variety of screen sizes.

The exact mix of features found on these advanced sets depends upon the price of the model. You can be sure that any monitor/receiver worthy of the name will include cable-ready tuning (making it compatible with the unscrambled channels of most cable systems), electronic channel selection and some kind of wireless remote control. Most also offer unified remotes which command TV and VCR functions, eliminating the coffee-table clutter created by multiple remote controls.

A caveat: Due to the popularity of the multifunction sets, manufacturers have begun to take some liberties with the term "monitor/receiver." To some makers, any set with a single collection of audio/video input jacks earns the high-profile name, even though in every other respect the set may be little different from a decade-old box. So, just because a company calls its set a monitor/receiver, you shouldn't automatically assume that it's the final answer to your video viewing prayers.



Proton 620B: high-resolution monitor/receiver.

Although most of us associate monitor/receivers with large sets, these advanced TVs are available in screen sizes as small as five inches. However, consumers planning to

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. OF AUDIO INPUT SETS	NO. OF AUDIO OUTPUT SETS	NO. OF SPEAKER TERMINAL SETS	RGB INPUT	CABLE READY	NO. CHANNELS	NO. PRESETS	AMP POWER (Watts per channel)	NO. SPEAKERS	DIMENSIONS (HxWxD, to nearest inch)	PRICE
AKAI	CT-A202BA	Yes	No	20	350	2	2	Yes	2	4	1	No	Yes	142	—	5	2	21x20x19	$940
AKAI	CT-A262BA	Yes	No	26	400	2	2	Yes	2	4	1	No	Yes	142	—	5	2	26x24x19	$1,150
AOC	C3162M	No	No	13	425	—	—	No	—	—	—	—	Yes	105	—	NA	1	13x15x15	$349
AOC	C9162M	No	No	19	425	—	—	No	—	—	—	—	Yes	105	—	NA	1	18x20x18	$369
AOC	C9163M	No	No	19	425	—	—	No	—	—	—	—	Yes	139	—	NA	1	18x20x18	$395
AOC	C9163MB	No	No	19	425	—	—	No	1	1	—	—	Yes	139	—	NA	1	18x20x18	$429
CURTIS MATHES	A2060	Yes	No	20	—	1	—	Yes	1	—	1	No	Yes	142	—	—	2	19x21x19	NA
CURTIS MATHES	A2600RB	Yes	No	26	—	1	—	Yes	1	—	1	No	Yes	142	—	—	2	19x21x19	NA
CURTIS MATHES	K1982	No	Yes	19	330	2	2	Yes	2	2	1	No	Yes	134	—	NA	2	19x20x19	NA
CURTIS MATHES	M2075	Yes	No	20	330	2	2	Yes	2	3	1	No	Yes	142	—	5	2	20x21x19	NA
CURTIS MATHES	M2600RW	Yes	No	26	330	2	2	Yes	2	3	1	No	Yes	142	—	5	2	24x26x19	NA
EMERSON	EC-10R	No	No	10	330	1	1	No	1	1	—	No	No	82	—	NA	1	11x14x12	$350
EMERSON	EC-11W	No	No	10	330	1	1	No	1	1	—	No	No	82	—	NA	1	11x14x12	$350
EMERSON	EC-12P	No	No	10	330	1	1	No	1	1	—	No	No	82	—	NA	1	11x14x12	$350
EMERSON	EC-13RS	No	Yes	13	330	1	1	No	1	1	1	No	Yes	139	—	NA	1	13x15x15	$400
EMERSON	M-20R	No	Yes	20	330	1	1	No	1	1	—	No	Yes	139	—	NA	1	19x19x19	$550
EMERSON	MS-30R	Yes	No	20	330	1	1	Yes	1	1	1	No	Yes	139	—	5	2	17x25x18	$700
EMERSON	MS-251D	Yes	No	25	330	1	1	Yes	1	1	1	No	Yes	139	—	4	2	23x25x20	$900
GE	8-2060	Yes	No	20	300	1	1	Yes	1	1	—	No	Yes	155	—	2	2	19x20x19	$600
GE	8-2090	Yes	No	20	300	2	1	Yes	1	2	1	No	Yes	155	—	5	4	19x20x19	$670
GOLDSTAR	CMT2525	Yes	No	25	335	1	2	Yes	1	2	2	No	Yes	139	—	3	2	23x25x20	$750
GOLDSTAR	CMT4445	No	No	13	300	1	1	No	1	1	—	No	Yes	105	—	1	1	15x14x14	$380
GOLDSTAR	CMT9202	No	No	19	300	1	2	No	1	2	1	No	Yes	139	—	2	1	19x20x19	$500
GOLDSTAR	CMT9325	No	No	19	300	1	1	No	1	1	—	No	Yes	105	—	1⅓	1	19x19x19	$419
GOLDSTAR	RCV0615	No	No	5	NA	1	1	No	1	1	—	No	No	82	—	NA	1	7x12x10	$280
HITACHI	CT1966	No	No	19	350	1	1	No	1	1	—	No	Yes	131	—	2	1	19x20x19	$599

use the set as their main video display will most likely want a screen of at least 19 inches, as well as some of the more desirable high-tech set features. Prices for a starter monitor/receiver begin at around $500, but can quickly escalate to over $1,000 for larger screen sizes boasting more advanced features.

Monitor/receivers with screen sizes less than 25 inches are generally preferred by those set buyers strapped for either cash or space. But for those who do have the room and a few extra dollars, screen sizes of 25 inches and beyond offer not only a long list of desirable features, but also a viewing size that does justice to the technology built

Toshiba CX-2676: high-end monitor/receiver with MTS.

ASK BEFORE YOU BUY . . .

▶ How "stereo" is it? Not all stereo sets are stereo sets. Many manufacturers use the terms "stereo ready," "stereo capable" and "stereo compatible" differently. To some, it means a set has on-board MTS-reception circuitry; to others, it merely indicates the unit will accept an outboard decoder. If you want a TV with MTS stereo built in, make sure the set offers the feature before you buy—so ask for a demonstration.

▶ What about the remote? Unified remote controls are a top priority feature today, but again it's up to you to make sure that the remote that comes with your new set will operate your VCR. In most cases, sets with unified remotes will operate VCRs made by the same company, but if you have an older VCR, that may not be the case. Before you buy the set, bring the VCR model number with you to make sure the TV set remote is compatible with your VCR.

▶ Do I need MTS stereo now? Even if you don't live in an area currently served by a TV station broadcasting in MTS stereo, you should still consider a model with the feature. Chances are a station in your area will soon be offering the service, and during its start-up period, your MTS-equipped set can still offer improved sound via the stereo synthesizing circuitry many suppliers add to the sets.

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. OF AUDIO INPUT SETS	NO. OF AUDIO OUTPUT SETS	NO. OF SPEAKER TERMINAL SETS	RGB INPUT	CABLE READY	NO. CHANNELS	NO. PRESETS	AMP POWER (Watts per channel)	NO. SPEAKERS	DIMENSIONS (HxWxD, to nearest inch)	PRICE
HITACHI	CT2066	No	No	20	350	1	1	No	1	1	—	No	Yes	131	—	4	1	19x21x20	$599
HITACHI	CT2267	Yes	No	22	480	2	1	Yes	2	1	1	No	Yes	181	—	4	2	21x22x21	$779
HITACHI	CT2268	Yes	No	22	480	2	1	Yes	2	1	1	No	Yes	181	—	4	2	21x30x21	$829
HITACHI	CT2269	Yes	No	22	480	2	1	Yes	2	1	1	No	Yes	181	—	4	2	21x30x21	$879
HITACHI	CT2660	No	Yes	26	500	2	1	Yes	2	1	1	No	Yes	181	—	5	2	24x26x19	$799
HITACHI	CT2661	Yes	No	26	500	2	1	Yes	2	1	1	No	Yes	181	—	5	2	25x26x21	$849
HITACHI	CT2667	Yes	No	26	500	2	1	Yes	2	1	1	No	Yes	181	—	5	2	25x26x21	$999
HITACHI	CT2668	Yes	No	26	500	2	1	Yes	2	1	1	No	Yes	181	—	5	4	33x40x20	$1,099
JC PENNEY	2217	No	No	14	320	1	1	No	1	2	1	Yes	Yes	141	—	NA	1	15x15x15	$470
JC PENNEY	2220	Yes	No	20	350	2	2	Yes	2	2	1	Yes	Yes	141	—	5	2	20x21x20	$700
JC PENNEY	2503	Yes	No	25	350	2	1	Yes	2	2	1	No	Yes	130	—	10	2	22x26x19	$850
JC PENNEY	4217	Yes	No	26	350	2	1	Yes	2	2	1	No	Yes	130	—	10	2	43x21x31	$1,000
JVC	AV-2076	Yes	—	20	530	3	2	Yes	3	2	1	—	Yes	142	—	5	2	19x21x20	$849
JVC	AV-2556	Yes	—	25	NA	1	1	Yes	1	2	1	—	Yes	142	—	2	2	NA	$849
JVC	AV-2676	Yes	No	26	500	3	2	Yes	3	2	1	No	Yes	142	—	5	2	24x26x21	$1,099
JVC	AV-2690	Yes	No	26	500	3	3	Yes	3	3	1	Yes	Yes	142	—	5	2	24x26x21	$1,149
JVC	C-1326	No	No	13	NA	1	—	No	1	—	—	—	No	82	14	NA	1	14x15x15	$329
JVC	C-1446	No	No	14	NA	1	—	No	1	—	—	—	Yes	142	—	NA	1	NA	$449
JVC	C-2046	Yes	—	20	NA	1	—	Yes	1	—	—	—	Yes	142	—	2	2	NA	$599
JVC	C-2526	No	—	25	NA	1	—	No	1	—	—	No	Yes	112	—	NA	1	24x26x21	$629
JVC	C-2685	Yes	No	26	340	1	1	Yes	1	1	1	No	Yes	142	—	10	6	33x38x20	$1,195
JVC	CX-60US	No	No	5	NA	1	1	No	1	—	—	No	No	82	—	NA	1	5x7x11	$399
KENWOOD	KMT1026A	Yes	No	26	400	2	2	Yes	2	2	1	No	Yes	142	—	5	2	25x26x20	$1,250
KTV	KCT-1395MS	Yes	—	13	NA	1	1	Yes	1	1	No	No	Yes	139	—	3	2	17x17x17	$390
KTV	KCT-1995MS	Yes	—	19	NA	1	1	Yes	1	1	No	No	Yes	139	—	3	2	21x22x21	$500

into the set. Models like these retail from $800, and are available from traditional set makers and specialty firms.

As new as they are, monitor/receivers are already considered something of a norm among set makers. So, many companies have begun devising new features to pack into the sets to distinguish their models from others. NAP

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. OF AUDIO INPUT SETS	NO. OF AUDIO OUTPUT SETS	NO. OF SPEAKER TERMINAL SETS	RGB INPUT	CABLE READY	NO. CHANNELS	NO. PRESETS	AMP POWER (Watts per channel)	NO. SPEAKERS	DIMENSIONS (HxWxD, to nearest inch)	PRICE
KTV	KCT-5003	—	—	5½	NA	1	1	—	1	1	—	—	—	82	—	NA	1	5x9x11	NA
KTV	KCT-5205	—	—	5½	NA	1	1	—	1	1	—	—	—	82	—	NA	1	5x9x11	NA
MAGNAVOX	RG4314WA	Yes	No	20	330	1	1	Yes	1	1	—	No	Yes	152	NA	4	2	18x27x19	NA
MAGNAVOX	RG4378CH	Yes	No	20	330	2	2	Yes	2	2	1	Yes	Yes	178	—	4	2	19x19x19	NA
MAGNAVOX	RG4550WA	Yes	No	26	NA	1	1	Yes	1	1	NA	No	Yes	152	—	1½	2	23x25x20	NA
MAGNAVOX	RG4552CH	Yes	No	26	NA	1	1	Yes	1	1	NA	No	Yes	152	—	1½	2	23x25x20	NA
MAGNAVOX	RG5552	Yes	No	27	450	2	2	Yes	2	2	2	Yes	Yes	178	—	4	2	23x26x20	NA
MAGNAVOX	RG5575	Yes	No	27	450	2	2	Yes	2	2	2	Yes	Yes	178	—	4	2	23x26x20	NA
MAGNAVOX	RG6140	Yes	No	26	450	1	1	Yes	1	1	—	No	Yes	178	—	4	2	29x42x20	NA
MAGNAVOX	RG6160	Yes	No	26	450	1	1	Yes	1	1	—	No	Yes	178	—	4	2	30x50x21	NA
MAGNAVOX	RG6166	Yes	No	26	450	1	1	Yes	1	1	—	No	Yes	178	—	4	2	31x43x20	NA
MAGNAVOX	RG7240	Yes	No	27	400	1	1	Yes	1	1	—	No	Yes	178	—	4	2	NA	NA
MAGNAVOX	RG7266	Yes	No	27	400	1	1	Yes	1	1	—	No	Yes	178	—	4	2	31x50x21	NA
MAGNAVOX	RG7290	Yes	No	27	400	1	1	Yes	1	1	—	No	Yes	178	—	4	2	35x29x20	NA
MAGNAVOX	RG7500	Yes	No	27	400	1	1	Yes	1	1	—	No	Yes	178	—	10	4	29x46x21	NA
MARANTZ	MR260	Yes	No	26	360	2	1	Yes	2	1	1	No	Yes	142	—	5	2	25x26x19	$1,000
MITSUBISHI	CK-2662R	Yes	No	26	400	2	1	Yes	2	1	—	No	Yes	139	—	5	3	36x29x22	$1,200
MITSUBISHI	CK-3502R	Yes	No	35	400	2	1	Yes	2	1	1	Yes	Yes	139	—	10	4	38x38x24	$3,500
MITSUBISHI	CK-3551R	Yes	No	35	400	2	1	Yes	2	1	1	No	Yes	139	—	10	4	42x40x26	$3,800
MITSUBISHI	CS-1456R	Yes	No	14	400	—	—	No	—	—	—	No	Yes	139	—	NA	1	15x15x15	$420
MITSUBISHI	CS-1954R	Yes	No	19	400	—	—	No	—	—	—	No	Yes	139	—	NA	1	19x24x19	$460
MITSUBISHI	CS-2001R	Yes	No	20	400	—	—	No	1	—	—	—	Yes	139	—	NA	1	19x20x19	$470
MITSUBISHI	CS-2011R	Yes	No	20	400	2	1	Yes	2	—	1	No	Yes	139	—	NA	2	19x21x19	$550
MITSUBISHI	CS-2051R	Yes	No	20	400	2	1	Yes	2	1	1	No	Yes	139	—	2	2	19x21x19	$670
MITSUBISHI	CS-2053R	Yes	No	20	400	2	1	Yes	2	1	1	No	Yes	139	—	2	2	NA	$670
MITSUBISHI	CS-2670R	Yes	No	26	400	2	1	Yes	2	1	1	Yes	Yes	139	—	2	2	24x27x20	$1,300
NAD	MR-20	Yes	No	20	400	4	4	Yes	3	2	1	No	Yes	139	—	2½	1	19x21x19	$798
NAD	MR-26	Yes	No	26	400	4	2	Yes	3	2	1	No	Yes	139	—	3½	2	24x27x20	$1,248
NEC	CT-1420	No	No	14	400	1	1	No	1	1	—	No	Yes	142	—	1⅓	1	15x15x15	$500
NEC	CT-2020	Yes	No	20	380	2	3	Yes	2	4	1	No	Yes	142	—	5	2	19x21x19	$799
NEC	CT-2060	Yes	No	20	380	1	—	Yes	1	1	—	—	Yes	142	—	3	2	18x24x19	NA
NEC	CT-2510	Yes	No	25	400	2	3	Yes	2	4	1	No	Yes	142	—	5	2	23x25x19	$900
NEC	CT-2610	Yes	No	26	400	2	3	Yes	2	4	1	No	Yes	142	—	5	2	24x26x19	$1,000
NEC	CT-2660	Yes	No	26	380	1	—	Yes	1	1	—	—	Yes	142	—	5	2	24x31x22	$799
NEC	DT-2680A	Yes	No	26	500	3	3	Yes	3	4	1	Yes	Yes	142	—	5	2	20x26x23	$1,599
PANASONIC	CT-5511	No	No	5	NA	1	1	No	1	1	—	No	No	68	—	NA	1	5x10x11	$449
PANASONIC	CTF-2670R	No	Yes	26	400	2	1	Yes	1	1	—	No	Yes	155	—	NA	2	26x27x20	$949
PANASONIC	CTF-2688R	No	Yes	26	400	3	2	Yes	3	3	—	No	Yes	125	—	8	4	31x37x23	$1,255
PANASONIC	CTG-2067R	Yes	No	20	380	1	1	Yes	1	1	—	No	Yes	155	—	2	4	20x27x20	$900
PANASONIC	CTG-2077R	Yes	No	20	480	3	3	Yes	3	3	1	Yes	Yes	125	—	12	2	19x20x20	NA
PANASONIC	CTG-2083R	No	Yes	20	NA	2	2	No	2	2	—	No	Yes	125	—	NA	1	19x20x20	NA
PANASONIC	CTG-2085R	No	Yes	20	400	3	3	Yes	3	3	—	Yes	Yes	155	—	2	2	19x20x20	NA
PANASONIC	CTG-2530	No	No	25	400	1	—	No	1	—	—	No	Yes	155	—	NA	1	23x26x20	NA
PANASONIC	CTG-2587R	Yes	No	25	400	2	1	Yes	1	—	—	No	Yes	155	—	2½	1	37x37x20	$1,150
PANASONIC	CTG-2588R	Yes	No	25	400	2	1	Yes	1	—	—	No	Yes	155	—	NA	1	31x38x23	$1,200
PANASONIC	CTH-1463R	No	No	14	330	1	—	No	1	—	—	No	Yes	155	—	NA	1	14x15x16	$499
PANASONIC	CTH-2023	No	Yes	20	NA	1	—	No	—	—	—	No	Yes	155	—	NA	1	19x20x19	$479
PANASONIC	CTH-2053R	No	Yes	20	NA	1	—	No	—	—	—	No	Yes	155	—	NA	1	19x20x19	$579
PANASONIC	CTH-2063R	No	Yes	20	330	1	—	Yes	1	—	—	No	Yes	155	—	NA	1	19x20x19	NA
PANASONIC	CTH-2560R	No	Yes	25	400	1	—	No	1	—	—	No	Yes	155	—	NA	1	22x25x19	$849

As soon as the dealer said, "To/without/and," I said "Okay, Akai."

There were other things about Akai's CD-A70. Naturally, I loved the 3-beam laser pick-up, digital filter, subcode terminal, and insulated floating mechanism.

Loved 'em.

But then the dealer showed me the Natural Logic Operation.

Three buttons take me **to** the music I want to hear **without** the music I don't. **And** play all that's in between just like a CD should.

It blew me away.

AKAI

Akai. Easy-to-program CD systems. Akai America, Ltd.
Dept. C 800 West Artesia Blvd., Compton, CA 90220

COMPACT disc DIGITAL AUDIO

RANDOM PROGRAM & QUICK ACCESS SYSTEM

DIGITAL
COMPACT DISC PLAYER CD-A70

For additional information, circle No. 32 on Reader Service Card.

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. OF AUDIO INPUT SETS	NO. OF AUDIO OUTPUT SETS	NO. OF SPEAKER TERMINAL SETS	RGB INPUT	CABLE READY	NO. CHANNELS	NO. PRESETS	AMP POWER (Watts per channel)	NO. SPEAKERS	DIMENSIONS (HxWxD, to nearest inch)	PRICE
PANASONIC	CTH-2570R	Yes	No	25	400	1	1	Yes	1	1	—	No	Yes	155	—	2	4	22x25x19	**$949**
PANASONIC	CTH-2571R	Yes	No	25	400	1	1	Yes	1	2	—	No	Yes	155	—	2	2	32x39x19	**$1,000**
PANASONIC	CTH-2575R	Yes	No	25	400	1	1	Yes	1	2	—	No	Yes	155	—	2	2	32x42x20	**$1,100**
PANASONIC	CTH-2577R	Yes	No	25	400	1	1	Yes	1	2	—	No	Yes	155	—	2	2	30x37x20	**$1,150**
PANASONIC	CTH-2600R	Yes	No	26	420	3	1	Yes	3	1	1	No	Yes	155	—	4	1	26x28x23	**NA**
PANASONIC	CTH-2680R	Yes	No	26	400	1	—	Yes	1	2	—	No	Yes	155	—	2	4	23x26x18	**$1,100**
PANASONIC	CTH-2687R	Yes	No	26	400	1	1	Yes	1	2	—	No	Yes	155	—	2	4	32x41x21	**$1,250**
PANASONIC	CTH-2688R	Yes	No	26	400	1	1	Yes	1	2	—	No	Yes	155	—	2	4	30x38x20	**$1,250**
PANASONIC	CTH-2690R	Yes	No	26	480	3	3	Yes	3	3	1	Yes	Yes	155	—	12	2	23x25x31	**$1,300**
PANASONIC	CTH-2780R	Yes	No	27	400	3	2	Yes	3	3	1	No	Yes	155	—	12	4	23x27x20	**$1,200**
PANASONIC	CTH-2787R	Yes	No	27	400	3	2	Yes	3	3	1	No	Yes	155	—	8	4	26x46x20	**$1,350**
PROTON	613-S	No	No	13	NA	3	3	No	2	2	—	No	No	16	—	1½	1	15x16x15	**$449**
PROTON	619-A	Yes	No	19	400	3	3	Yes	2	2	—	No	Yes	139	—	3	2	20x21x20	**$749**
PROTON	620B	Yes	No	20	500	2	2	Yes	2	2	—	Yes	Yes	139	—	3⅗	NA	20x21x19	**$840**
PROTON	625	Yes	No	25	380	3	3	Yes	3	3	—	Yes	Yes	139	—	3½	3	25x26x21	**$1,099**
PIONEER	SD-25A	Yes	No	25	400	3	2	Yes	3	5	1	Yes	Yes	139	*	10	2	22x25x20	**$1,300**
PIONEER	SD-2601	Yes	No	26	560	3	2	Yes	3	3	2	No	Yes	139	—	5	2	23x27x20	**$1,200**
QUASAR	TL3959YW	No	No	14	330	1	1	No	1	1	—	No	Yes	155	—	NA	1	15x15x16	**$450**
QUASAR	TL9960YP	Yes	No	26	400	1	1	Yes	1	1	—	No	Yes	155	—	NA	2	29x39x20	**$950**
QUASAR	TL9970YP	Yes	No	26	400	1	1	Yes	1	1	—	No	Yes	155	—	NA	2	32x48x18	**$1,150**
QUASAR	TT4278XW	No	No	16	330	1	1	No	1	1	—	No	Yes	155	—	NA	1	16x17x17	**$400**
QUASAR	TT6278YW	No	Yes	20	480	1	1	Yes	1	1	—	No	Yes	155	—	NA	1	19x20x20	**$480**
QUASAR	TT6298XW	Yes	No	20	480	3	3	Yes	3	3	1	Yes	Yes	155	—	8	2	20x21x21	**$990**
QUASAR	TT9000YQ	Yes	No	26	420	3	1	Yes	3	1	1	No	Yes	155	—	4	2	26x27x23	**$1,900**
QUASAR	TT9804YK	No	Yes	25	400	1	1	Yes	1	1	NA	No	Yes	155	—	NA	2	24x25x21	**$690**
QUASAR	TT9906YK	Yes	No	26	400	1	1	Yes	1	1	1	No	Yes	155	—	4	2	24x27x21	**$820**
QUASAR	TU9962YK	Yes	No	26	400	1	1	Yes	1	1	—	No	Yes	155	—	NA	2	32x28x18	**$860**
QUASAR	UP1325YE	No	No	3⁷⁄₁₀	330	1	1	No	1	1	—	No	No	77	—	NA	1	6x8x8	**$410**
QUASAR	UP172UJ	No	No	7	330	1	1	No	1	1	—	No	No	68	—	NA	1	9x9x13	**$470**
QUASAR	UP1775	No	No	7	330	1	1	No	1	1	—	No	No	68	—	NA	1	8x9x11	**$430**
RCA	DVM2600	Yes	No	26	512	3	1	Yes	3	1	1	Yes	Yes	114	—	2	2	24x25x19	**$1,299**
RCA	DVM2601	Yes	No	26	512	3	1	Yes	3	1	1	Yes	Yes	114	—	2	2	22x25x18	**$1,299**
RCA	FMR560	Yes	No	20	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	19x20x16	**$589**
RCA	FMR570	Yes	No	20	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	18x25x16	**$589**
RCA	FMR722	Yes	No	26	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	23x27x19	**$699**
RCA	FMR2622	Yes	No	26	361	2	—	Yes	2	2	—	No	Yes	57	—	5	2	24x26x20	**$799**
RCA	FMR2623	Yes	No	26	361	2	—	Yes	2	2	—	No	Yes	57	—	5	2	24x26x20	**$799**
RCA	FMR2722	Yes	No	27	361	3	1	Yes	3	1	1	No	Yes	94	—	5	2	24x28x18	**$899**
RCA	FMR2723	Yes	No	27	361	3	1	Yes	3	1	1	No	Yes	94	—	5	2	24x28x18	**$899**
RCA	GMR891	Yes	No	26	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	30x37x19	**$809**
RCA	GMR893	Yes	No	26	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	30x38x19	**$809**
RCA	GMR895	Yes	No	26	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	32x41x20	**$809**
RCA	GMR899	Yes	No	26	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	32x41x20	**$809**
RCA	GMR2740	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	31x34x19	**$899**
RCA	GMR2750	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	30x42x20	**$999**
RCA	GMR2755	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	32x45x21	**$999**
RCA	GMR2756	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	31x44x20	**$999**
RCA	GMR2758	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	31x46x21	**$999**
RCA	GMR2760	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	31x42x19	**$1,099**
RCA	GMR2762	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	31x43x19	**$1,099**
RCA	GMR2780	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	32x30x19	**$1,099**
RCA	GMR2788	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	33x31x21	**$1,189**

*16 presets.

So then the dealer said, "Get the Akai, okay?"

So I said, "Okay." And then I said, "But like why the Akai, okay?"

And he said, "The Interactive Monitor System."

And I said, "Omygod, no *way*."

He said, "Yes indeed, on-screen VCR programming on every one of their models."

So I said, "Okay, okay. Akai."

Akai America, Ltd.
Dept. C 800 West Artesia Blvd.,
Compton, CA 90220

For additional information, circle No. 33 on Reader Service Card.

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. OF AUDIO INPUT SETS	NO. OF AUDIO OUTPUT SETS	NO. OF SPEAKER TERMINAL SETS	RGB INPUT	CABLE READY	NO. CHANNELS	NO. PRESETS	AMP POWER (Watts per channel)	NO. SPEAKERS	DIMENSIONS (HxWxD, to nearest inch)	PRICE
RCA	GMR2790	Yes	No	27	361	2	—	Yes	2	2	—	No	Yes	94	—	5	2	30x48x20	**$1,189**
SAMSUNG	C5101MA	No	No	5	NA	1	1	No	1	1	NA	No	No	82	NA	NA	1	8x5x13	**$260**
SAMSUNG	TC20105	Yes	No	20	NA	2	1	Yes	2	1	1	No	Yes	139	NA	NA	2	21x22x18	**$550**
SAMSUNG	TC3800T	No	Yes	13	NA	1	NA	No	1	1	NA	No	Yes	139	NA	NA	1	15x15x15	**$340**
SAMSUNG	TC9800T	No	Yes	19	NA	1	NA	No	1	1	NA	No	Yes	139	NA	NA	2	20x19x20	**$450**
SAMSUNG	TC9833T	No	No	19	NA	1	NA	No	1	1	NA	No	Yes	139	NA	NA	1	19x17x18	**$390**
SANSUI	SV-M26AV	Yes	No	26	—	1	—	Yes	1	1	1	No	Yes	140	—	3	2	24x26x22	**$1,000**
SANYO	AVM150	Yes	No	14	380	2	1	Yes	2	2	—	Yes	Yes	140	—	1½	2	15x15x15	**$500**
SANYO	AVM210	Yes	No	20	400	2	1	Yes	2	2	—	Yes	Yes	140	NA	2	2	19x21x19	**$600**
SANYO	AVM260	Yes	No	25	400	1	1	Yes	1	2	—	Yes	Yes	112	—	3½	2	22x25x19	**$750**
SANYO	AVM258	No	Yes	25	400	1	1	Yes	1	2	—	Yes	Yes	112	—	3½	2	22x25x19	**$700**
SANYO	AVM270	Yes	No	26	400	2	1	Yes	2	2	—	Yes	Yes	140	—	3½	2	24x26x20	**$899**
SHARP	52S36	No	No	5	250	1	1	No	1	1	—	No	No	68	—	7/10	1	6x6x11	**$410**
SHARP	14LV66	No	No	14	440	1	—	No	1	—	—	No	Yes	110	—	1	1	13x14x15	**$460**
SHARP	14LV76	No	No	14	440	1	—	No	1	—	—	Yes	Yes	110	—	1	1	13x14x15	**$510**
SHARP	20LV56	—	Yes	20	420	1	—	No	1	—	—	No	Yes	110	—	1½	1	18x19x18	**$600**
SHARP	26LV56	No	Yes	26	400	1	—	No	1	—	—	No	Yes	110	—	1½	1	23x26x21	**$780**
SHARP	26LV76	Yes	No	26	400	1	—	Yes	1	1	4	No	Yes	140	—	3	2	23x26x21	**$1,000**
SONY	KV-20XBR	Yes	No	20	450	3	2	Yes	3	2	1	Yes	Yes	181	—	7	2	17x20x18	**$940**
SONY	KV-25XBR	Yes	No	25	450	3	2	Yes	3	2	1	Yes	Yes	181	—	7	2	22x25x19	**$1,260**
SONY	KV-25DXR	Yes	No	25	450	3	2	Yes	3	2	1	Yes	Yes	181	—	7	2	22x28x19	**$1,470**
SONY	KV-23VXR	Yes	No	25	450	3	1	Yes	3	2	1	No	Yes	181	—	NA	4	28x21x19	**$2,400**
SONY	KV-1311CR	No	Yes	13	450	2	2	No	2	2	—	Yes	Yes	181	—	NA	1	14x15x17	**$630**
SONY	KV-1365	No	No	13	NA	1	—	No	1	—	—	No	Yes	155	—	NA	1	14x14x16	**$390**
SONY	KV-1370R	No	No	13	NA	1	—	No	1	—	—	No	Yes	181	—	NA	1	14x14x16	**$440**
SONY	KV-1380R	Yes	No	13	NA	1	—	Yes	1	—	—	No	Yes	181	—	NA	2	18x14x16	**$480**
SONY	KV-1981R	Yes	No	19	NA	1	—	Yes	1	—	—	No	Yes	181	—	NA	2	26x10x19	**$740**
SONY	KV-2071R	No	Yes	20	450	1	—	No	1	—	—	No	Yes	181	—	NA	1	24x18x20	**$640**
SONY	KV-2075R	Yes	No	20	450	1	—	No	1	—	—	No	Yes	181	—	NA	1	21x20x20	**$700**
SONY	KV-2080R	Yes	No	20	450	1	1	Yes	1	1	—	No	Yes	181	—	NA	2	24x18x19	**$740**
SONY	KV-2084R	Yes	No	20	450	3	1	Yes	3	1	—	No	Yes	181	—	3	2	19x26x19	**$840**
SONY	KV-2771R	Yes	No	27	450	1	—	No	1	—	—	No	Yes	181	—	NA	1	27x25x22	**$900**
SONY	KV-2775R	Yes	No	27	450	1	—	No	1	—	—	No	Yes	181	—	NA	1	27x25x22	**$940**
SONY	KV-2780R	Yes	No	27	450	1	1	Yes	1	1	—	No	Yes	181	—	NA	2	26x23x20	**$1,120**
SONY	KV-2781R	Yes	No	27	450	1	—	Yes	1	—	—	No	Yes	181	—	NA	4	33x24x22	**$1,050**
SONY	KV-2782R	Yes	No	27	450	3	1	Yes	3	1	—	No	Yes	181	—	NA	4	39x29x20	**$1,345**
SONY	KV-2783R	Yes	No	27	450	3	1	Yes	3	1	—	No	Yes	181	—	NA	4	41x30x21	**$1,400**
SONY	KV-2784R	Yes	No	27	450	3	1	Yes	3	1	—	No	Yes	181	—	NA	3	33x37x22	**$1,500**
SONY	KV-2786R	Yes	No	27	450	3	1	Yes	3	1	—	No	Yes	181	—	NA	3	NA	**$1,750**
TATUNG	20CFMT	No	Yes	20	375	1	NA	Yes	1	NA	—	No	Yes	134	—	2	2	19x20x19	**$530**
TATUNG	26CFMT	Yes	No	26	375	1	NA	Yes	1	NA	—	No	Yes	134	—	2	2	24x26x21	**$799**
TEKNIKA	FH-202	Yes	No	20	400	2	1	Yes	2	1	—	No	Yes	140	—	2½	2	17x24x19	**$649**
TEKNIKA	FV-141	No	No	14	NA	1	—	No	1	—	—	No	Yes	98	—	4/5	1	14x15x15	**$399**
TEKNIKA	FV-201	Yes	No	20	400	1	1	Yes	1	1	—	No	Yes	182	—	2½	2	18x21x19	**$599**
TEKNIKA	FV-261	Yes	No	26	400	3	3	Yes	2	3	—	No	Yes	140	—	5	2	24x26x20	**$999**
TEKNIKA	TF-2623	No	Yes	26	NA	—	—	No	—	—	—	No	Yes	152	—	1½	2	23x25x26	**$599**
TEKNIKA	TF-2665	Yes	No	26	NA	1	1	Yes	1	1	—	No	Yes	152	—	1½	2	23x25x25	**$699**
TEKNIKA	V-191	No	Yes	19	NA	1	—	No	1	—	—	No	Yes	98	—	2	1	19x19x19	**$499**
TOSHIBA	CF-2636	Yes	No	26	NA	1	1	Yes	1	1	—	—	Yes	119	—	5	2	26x24x19	**$1,289**
TOSHIBA	CX-1466	No	No	14	NA	1	—	No	1	—	—	—	Yes	141	—	1	1	14x15x15	**$529**
TOSHIBA	CX-2056	Yes	No	20	NA	1	1	Yes	1	1	—	—	Yes	141	—	5	2	20x19x19	**$599**
TOSHIBA	CX-2066	Yes	No	20	NA	1	1	Yes	1	1	—	—	Yes	141	—	5	2	20x19x19	**$749**
TOSHIBA	CX-2076	Yes	No	20	NA	1	1	Yes	1	1	—	—	Yes	141	—	5	2	20x19x19	**$749**

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MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. OF AUDIO INPUT SETS	NO. OF AUDIO OUTPUT SETS	NO. OF SPEAKER TERMINAL SETS	RGB INPUT	CABLE READY	NO. CHANNELS	NO. PRESETS	AMP POWER (Watts per channel)	NO. SPEAKERS	DIMENSIONS (HxWxD, to nearest inch)	PRICE
TOSHIBA	CX-2676	Yes	No	26	NA	3	3	Yes	3	3	1	—	Yes	139	—	5	2	25x24x21	**$1,489**
TOSHIBA	CZ-2094	Yes	No	20	400	3	3	Yes	3	3	1	Yes	Yes	139	—	5	2	19x20x18	**$1,299**
TOSHIBA	CZ-2696	Yes	No	26	NA	3	3	Yes	3	3	1	—	Yes	139	—	5	2	25x24x21	**$1,489**
TOSHIBA	CZ-2697	Yes	No	26	NA	2	1	Yes	2	1	1	—	Yes	181	—	5	2	NA	**NA**
YAMAHA	YM-960	Yes	No	26	370	2	2	Yes	2	2	1	No	Yes	142	—	5	2	25x26x19	**$899**
ZENITH	SC-1331Y	No	No	13	260	2	1	Yes	2	1	—	No	Yes	178	—	NA	1	15x15x16	**NA**
ZENITH	SC-1935S/W	Yes	No	19	260	2	1	Yes	2	3	—	No	Yes	178	—	1	2	19x20x19	**NA**
ZENITH	SC-2513G	Yes	No	25	260	1	1	Yes	1	2	—	No	Yes	178	—	1	2	28x36x20	**NA**
ZENITH	SC-2515N	Yes	No	25	260	1	1	Yes	1	2	—	No	Yes	178	—	1	2	30x40x22	**NA**
ZENITH	SC-2517P	Yes	No	25	260	1	1	Yes	1	2	—	No	Yes	178	—	1	2	30x40x22	**NA**
ZENITH	SC-2591S	No	No	25	260	2	1	Yes	2	1	—	No	Yes	178	—	NA	1	22x25x20	**NA**
ZENITH	SC-2593L/W/Y	Yes	No	25	260	2	1	Yes	2	3	—	No	Yes	178	—	1	2	22x25x20	**NA**
ZENITH	SC-2713H	Yes	No	27	260	1	1	Yes	1	2	—	No	Yes	178	—	1	2	29x33x21	**NA**
ZENITH	SC-2715A	Yes	No	27	260	1	1	Yes	1	2	—	No	Yes	178	—	1	2	30x31x20	**NA**
ZENITH	SC-2719P	Yes	No	27	260	1	1	Yes	1	2	—	No	Yes	178	—	1	2	31x39x22	**NA**
ZENITH	SC-2725H	Yes	No	27	330	1	1	Yes	1	3	—	No	Yes	178	—	5	2	29x41x21	**NA**
ZENITH	SC-2727P	Yes	No	27	330	1	1	Yes	1	3	—	No	Yes	178	—	5	2	32x44x22	**NA**
ZENITH	SC-2729N	Yes	No	27	330	1	1	Yes	1	3	—	No	Yes	178	—	5	2	35x44x22	**NA**
ZENITH	SC-2731G/H	Yes	No	27	330	1	1	Yes	1	3	—	No	Yes	178	—	5	2	29x41x21	**NA**
ZENITH	SC-2737Y	Yes	No	27	330	1	1	Yes	1	3	—	No	Yes	178	—	5	4	30x37x18	**NA**
ZENITH	SC-2741X	Yes	No	27	330	1	1	Yes	1	3	—	No	Yes	178	—	5	4	30x39x22	**NA**
ZENITH	SC-2771R	Yes	No	27	330	1	1	Yes	1	3	—	No	Yes	178	—	5	4	29x43x22	**NA**
ZENITH	SC-2777P	Yes	No	27	330	1	1	Yes	1	3	—	No	Yes	178	—	5	4	32x48x22	**NA**
ZENITH	SC-2789H	No	No	27	260	2	1	Yes	2	1	—	No	Yes	178	—	NA	2	23x27x20	**NA**
ZENITH	SC-2791P/S	Yes	No	27	330	2	1	Yes	2	3	—	Yes	Yes	178	—	5	2	23x27x20	**NA**

MONITORS

MANUFACTURER	MODEL NO.	SCREEN SIZE	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	EXTERNAL SPEAKER JACKS	DIGITAL RGB INPUT	ANALOG RGB INPUT	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
JANEIL	TM-13	13	500	1	—	No	Yes	Yes	14x15x14;26⅔	**$399**
JANEIL	TM-19	19	340	1	—	Yes	No	No	19x19x19;48	**$499**
NEC	CM-1991	19	400	2	2	Yes	Yes	Yes	18x20x19;44	**$750**
NEC	CM-2591	25	400	2	2	Yes	Yes	Yes	23x25x21;81½	**$1,000**
NEC	PM-1271	12	400	2	2	No	No	No	13x13x14;24	**$400**
NEC	PM-1971	19	400	2	2	Yes	No	No	18x20x19;44	**$620**
NEC	PM-2571	25	400	2	2	Yes	No	No	23x25x21;81	**$800**
PROTON	600M	19	370	1	1	Yes	No	No	18x22x19;70	**$549**
PROTON	602	25	380	1	1	Yes	Yes	No	23x26x21;106	**$899**
QUASAR	WT6290XE	20	370	3	3	Yes	Yes	Yes	20x21x20;63 1/16	**$650**
SEARS	20424	13	230	1	—	No	No	No	14x15x17;29	**$200**
SEARS	40801	14	260	1	—	No	No	No	14x19x16;26	**$300**
SEARS	42351	19	370	1	—	Yes	No	No	20x20x20;44	**$450**
SEARS	42451	19	370	1	—	Yes	No	Yes	18x25x19;46	**$450**
SEARS	42551	19	370	1	1	Yes	No	No	18x25x19;45	**$450**
SEARS	42701	20	450	3	1	Yes	No	Yes	20x20x20;48	**$500**
SEARS	42951	26	370	3	1	Yes	No	No	25x27x19;107	**$700**

Consumer Electronics (maker of Philco, Magnavox and Sylvania sets) has decided to offer unified remote-control capabilities to new set buyers who already own rival makers' VCRs. Known as Universal TVC—for Television, VCR and cable—the 33-button wireless remote packed with Magnavox "Star" monitor/receivers is said to offer total control of any infrared-remote-operated VCR, regardless of the label, as well as most major remote-controlled cable boxes. (For consumers not hooked up with a cable system, NAP also offers a TV/VCR-only version with other sets). To heighten interest, according to the maker, the sets also offer channel caption display (to identify cable channels instantly), and a parental lock-out function (which bars kids from viewing risque material). They're available in 10 different designer colors, so the sets are as fashionable as they are useful.

Those who want the latest in monitor/receivers are advised to check out the crop of digital sets. Utilizing digital signal-processing circuitry, NEC, Zenith, Sony and Toshiba are among those offering high-ticket ($1,600 and up) sets that claim picture resolution of up to 500 lines and special-effects capabilities allowing viewers to display simultaneously the station tuned in and moving pictures (sans audio) from any of three video imputs or color com-

Panasonic PTG-4062R: 40 inches of video.

REAR-PROJECTION TVs

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Inches)	CHANNELS	PRESETS	NO. VIDEO INPUTS	STEREO	NO. AUDIO INPUT SETS	NO. SPEAKER TERMINAL SETS	AUDIO AMPLIFIER (Watts per channel)	SPEAKERS	VIEWING ANGLE	PEAK BRIGHTNESS LEVEL (Footlamberts)	DIMENSIONS (HxWxD, to nearest inch)	PRICE
CURTIS MATHES	A4040RR	Yes	No	40	139	—	2	Yes	2	—	12	2-6½	130	180	38x48x21	**NA**
CURTIS MATHES	A4682RL	Yes	No	46	142	—	2	Yes	2	1	10	2-6½	130	180	54x42x22	**NA**
CURTIS MATHES	M3730RL	Yes	No	37	142	—	2	Yes	2	1	10	2-6½	130	180	42x53x22	**NA**
FISHER	PT-800A	Yes	No	40	181	—	3	Yes	3	1	7½	2	90	NA	46x39x23	**$2,300**
FISHER	PT-810A	Yes	No	40	181	—	3	Yes	3	1	7½	2	90	NA	46x39x23	**$2,400**
GE	40HP5000K	No	Yes	40	139	—	2	Yes	2	1	10	2	NA	NA	48x22x22	**$2,550**
HITACHI	CT4051	Yes	No	40	139	—	3	Yes	3	2	10	2	120	220	43x37x26	**$2,695**
HITACHI	CT4561	Yes	No	45	139	—	3	Yes	3	2	10	2	120	200	46x42x27	**$2,795**
HITACHI	CT5061	Yes	No	50	139	—	3	Yes	3	2	10	2	120	160	47x44x27	**$2,995**
HITACHI	CT5062	Yes	No	50	139	—	3	Yes	3	2	10	2	120	160	47x44x29	**$3,495**
MITSUBISHI	VS-363R	Yes	No	36	139	—	2	Yes	2	1	5	2	110	180	47x34x24	**$2,100**
MITSUBISHI	VS-404R	Yes	No	40	139	—	2	No	2	2	10	4	120	210	48x39x24	**$2,600**
MITSUBISHI	VS-407R	Yes	No	40	139	—	2	No	2	2	10	4	120	300	49x39x29	**$2,160**
MITSUBISHI	VS-408R	Yes	No	40	139	—	2	Yes	2	2	10	4	120	300	49x41x30	**$2,160**
MITSUBISHI	VS-420RS	Yes	No	45	139	—	2	Yes	2	2	10	4	120	300	NA	**NA**
MITSUBISHI	VS-460RS	Yes	No	45	139	—	2	Yes	2	2	10	4	120	235	50x44x31	**$2,376**
MITSUBISHI	VS-461RS	Yes	No	45	139	—	2	Yes	2	2	10	4	120	235	50x42x29	**$2,376**
MITSUBISHI	VS-470RS	Yes	No	45	139	—	2	Yes	2	2	10	4	120	235	NA	**NA**
MITSUBISHI	VS-581R	Yes	No	50	139	—	2	No	2	2	10	4	120	190	NA	**$3,800**
NEC	PJ-3715	Yes	No	37	142	—	2	Yes	2	1	10	4	130	180	41x35x21	**$2,400**
NEC	PJ-4030	Yes	No	40	142	—	2	Yes	2	1	10	4	130	250	53x40x23	**$2,800**
NEC	PJ-4615	Yes	No	46	142	—	2	Yes	2	1	10	4	120	180	53x42x21	**$3,000**
NEC	PJ-4650	Yes	No	46	142	—	2	Yes	2	1	10	4	120	280	54x43x31	**$3,400**
PANASONIC	CTH-3778R	Yes	No	37	155	—	1	Yes	1	—	5	2	120	250	45x34x22	**$2,500**
PANASONIC	PTG-4062R	No	Yes	40	125	—	2	Yes	2	—	10	2	120	200	47x38x22	**$2,700**
PANASONIC	PTG-4073R	Yes	No	40	155	—	2	Yes	2	—	10	4	120	200	46x38x23	**$3,000**
PANASONIC	PTH-4583R	Yes	No	45	155	—	3	Yes	3	—	10	4	120	250	52x43x27	**$3,300**
QUASAR	PR4970YK	Yes	No	40	155	—	1	Yes	2	1	10	2	120	200	44x39x22	**$2,400**
QUASAR	PR4980YP	Yes	No	40	155	—	1	Yes	2	1	10	2	120	200	45x38x23	**$2,600**

puter graphics. In the NEC device, the maker claims, the TV picture occupies the entire 26-inch screen while the external picture is displayed in an 8½-inch diagonal area in the lower right. The set can also store up to three different still pictures at a time and display them at 8½-inch inserts in three corners of the screen, the firm says. A similarly featured Zenith set also claims on-board World System Teletext decoding, allowing for the display of alphanumeric information while you view the standard feed of another channel.

Toshiba, which was among the first to offer a digital TV, has developed a new model that forsakes the picture-in-picture feature for one that boosts picture definition. Toshiba claims its non-interlace model CZ2697 effectively rids the screen of visible scan lines by digitally filling in the spaces between the lines.

REAR-PROJECTION TVs

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Inches)	CHANNELS	PRESETS	NO. VIDEO INPUTS	STEREO	NO. AUDIO INPUT SETS	NO. SPEAKER TERMINAL SETS	AUDIO AMPLIFIER (Watts per channel)	SPEAKERS	VIEWING ANGLE	PEAK BRIGHTNESS LEVEL (Footlamberts)	DIMENSIONS (HxWxD, to nearest inch)	PRICE
RCA	DVM4000	Yes	No	40	127	—	4	Yes	4	2	10	2	90	200	41x36x26	**$2,990**
RCA	DVM4001	Yes	No	40	127	—	4	Yes	4	2	10	2	90	200	41x36x26	**$2,990**
RCA	PMR450	Yes	No	45	127	—	—	Yes	—	—	10	2	130	210	44x40x24	**$1,999**
RCA	PMR475	Yes	No	45	127	—	2	Yes	4	—	10	2	130	210	44x40x25	**$2,299**
RCA	PMR500	Yes	No	45	127	—	2	Yes	4	2	10	2	130	210	43x40x26	**$2,599**
SANYO	PTV40	Yes	No	40	140	—	3	Yes	3	—	7½	NA	90	160	46x39x23	**$2,200**
SANYO	PTV41	Yes	No	40	140	—	3	Yes	3	—	7½	NA	90	160	46x39x23	**$2,300**
SEARS	5445	Yes	No	37	152	—	2	Yes	1	1	10	2	120	87	41x33x21	**$2,000**
SHARP	40KD855	Yes	No	40	140	—	2	Yes	1	1	7	2	120	240	46x41x24	**$2,595**
SHARP	4OLD876	Yes	No	40	140	—	2	Yes	1	1	7	2	120	240	47x43x25	**$2,795**
SONY	KPR-36XBR	Yes	No	36	181	—	3	Yes	3	1	10	2	160	300	31x44x25	**$2,000**
SONY	KPR-4110	Yes	No	41	181	—	3	Yes	3	—	10	2	160	220	51x39x23	**$2,900**
SONY	KPR-4150	Yes	No	41	181	—	3	Yes	3	—	10	2	160	220	51x39x23	**$3,100**
SONY	KPR-4620	Yes	No	46	181	—	3	Yes	3	—	10	3	160	220	45x49x26	**$3,400**
ZENITH	PV4039H	Yes	No	40	178	—	1	Yes	1	1	5	2	NA	NA	42x37x26	**NA**
ZENITH	PV4045Y	Yes	No	40	178	—	1	Yes	1	2	5	4	NA	NA	43x39x28	**NA**
ZENITH	PV4543P	Yes	No	45	178	—	1	Yes	1	1	5	4	NA	200	45x41x27	**NA**
ZENITH	PV4547P	Yes	No	45	178	—	1	Yes	1	1	5	4	NA	200	45x41x28	**NA**

FRONT-PROJECTION TVs

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (Feet)	CABLE READY	CHANNELS	PRESETS	NO. VIDEO INPUTS	STEREO	NO. AUDIO INPUT SETS	NO. SPEAKER TERMINAL SETS	AUDIO AMP (Watts per channel)	SPEAKERS	PEAK BRIGHTNESS (Footlamberts)	SCREEN SOLD SEPARATELY	HIGH-GAIN	PROJECTOR	PROJECTOR DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
KLOSS	Novabeam 100	NA	—	5	—	NA	—	2	Yes	2	1	10	1 1-way	NA	Yes	Yes	Ceiling, Floor	11x26x28;80	**$4,090**
KLOSS	Novabeam 100	NA	—	6½	—	NA	—	2	Yes	2	1	10	1 1-way	NA	Yes	Yes	Ceiling, Floor	11x26x28;80	**$3,990**
KLOSS	Novabeam 100	NA	—	10	—	NA	—	2	Yes	2	1	10	1 1-way	NA	Yes	No	Ceiling, Floor	11x26x28;80	**$3,995**
KLOSS	Novabeam 100	NA	—	15	—	NA	—	2	Yes	2	1	10	1 1-way	NA	Yes	No	Ceiling, Floor	11x26x28;80	**$4,100**
KLOSS	Videobeam 3000	NA	—	7	—	NA	—	1	Yes	3	1	3	1 1-way	NA	Yes	Yes	Ceiling, Floor	9x25x30;70	**$7,500**
KLOSS	Videobeam 3000	NA	—	10	—	NA	—	1	Yes	3	1	3	1 1-way	NA	Yes	No	Ceiling, Floor	9x25x30;70	**$7,800**
INFINITY	6810	Yes	—	5-15	Yes	178	—	4	Yes	2	1	25	NA	NA	No	—	NA	NA	**$4,999**
INFINITY	RSTV	Yes	No	5-15	Yes	178	—	2	Yes	1	1	10	—	—	Yes	Yes	Ceiling, Floor	17x42x28;125	**$5,500**
ZENITH	PV810X	—	—	8	—	—	—	1	No	1	—	1.5	1 1-way	NA	Yes	No	Ceiling, Floor	10x31x25;NA	**NA**

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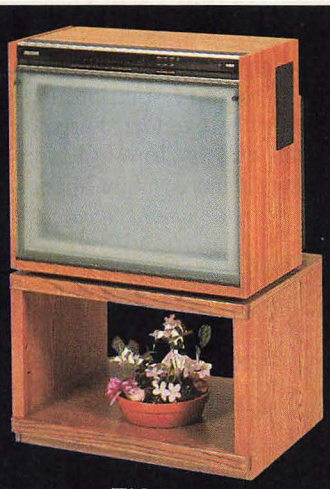
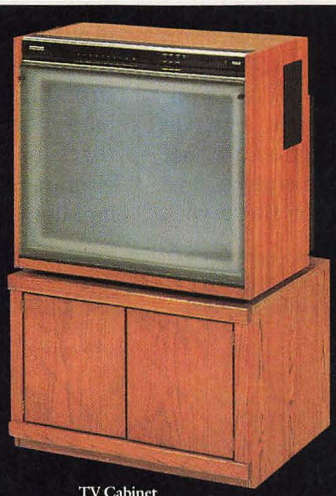


TV Cart
Model 72600



TV Cabinet
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Microwave Oven Cart
Model 60690

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Model 52650

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Model 74660

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Sony FD-45A: black-and-white video to go.

New set buyers who insist it's what's up front that counts might be among those considering a projection TV. Now available in models from 36 inches to 50 inches, the generally one-piece, rear-screen projection sets not only offer virtually all monitor/receiver features, but, via new circuitry, also offer picture quality comparable to that of most direct-view televisions. Cabinet refinements have also made projection TV an alternative for those with limited space, since many new big screens take up little more space than their 25-inch counterparts.

Video fans with a taste for *really* big TV might consider a front-projection set. Such firms as Kloss, Infinity and Zenith make two-piece models that can project images as large as 15 feet. The big picture *does* cost big bucks, however: Be prepared to pay between $3,000 and $8,000 for one of these sets.

Coming full circle, once you've found the perfect set with which to stuff your studio apartment, you may want to look for one that'll fit your shirt pocket. Personal TVs, as they are now called, are catching on with everyone who is out of the house during the day, but wants to keep up with the goings-on at such exciting places as *General Hospital* or *The People's Court*.

There are two basic types of personal sets: the Watchman-style, CRT-based monochrome models and the ever-improving LCD (liquid crystal display) sets. CRT sets, which use new configurations of traditional television tubes to display their totable video images, are shown to their best advantage in indoor or low-light situations, so they're ideal for a lunchtime viewing of the midday soaps. New two-inch models can be had for under $100; more expensive models are available with FM stereos and waterproof housings and cost from $150.

Meanwhile, LCD-based personals are coming on strong. Lower pricing, improved picture resolution, long battery life, light weight and the ability to render sharp pictures in sunlit situations (as well as low-light environments) are making the devices increasingly appealing. In monochrome LCDs, *Continued on page 174*

POCKET TVs

MANUFACTURER	MODEL NO.	DISPLAY	SCREEN SIZE	BATTERIES	RECHARGEABLE PACK	AC ADAPTER	CAR CORD	RADIO	HEADPHONE JACK	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
CASIO	TV-21	B&W LCD	2	2AA	—	—	—	No	Yes	2x5x1;7/16	**$100**
CASIO	TV-30	B&W LCD	3	3AA	Opt.	Inc.	Opt.	No	Yes	5x3x1;NA	**$150**
CASIO	TV-2000	Color LCD	2 9/10	4AA	Opt.	Inc.	Opt.	No	Yes	6x3x1;NA	**$250**
CITIZEN	06TA	B&W LCD	2½	4AAA	Opt.	Opt.	Opt.	—	Yes	1x3x5;7/16	**$100**
CITIZEN	08TA	B&W LCD	3½	4AAA	Opt.	Opt.	Opt.	AM/FM	Yes	1x4x6;9/16	**$160**
CITIZEN	09TA	B&W LCD	3½	4C	Opt.	Opt.	Opt.	AM/FM	Yes	NA	**$200**
CITIZEN	10TA	B&W LCD	3½	4AA	Opt.	Opt.	Opt.	AM/FM	Yes	1x5x9;1	**$150**
CITIZEN	17TA	Color LCD	2 7/10	5AA	Opt.	Opt.	Opt.	—	Yes	1x4x6;1	**$200**
EPSON	Elf ET-10	Color LCD	2	5AA	Opt.	Opt.	Opt.	No	Yes	3x6x1;1	**$299**
EPSON	Elf ET-12	Color LCD	2	2AA	Opt.	Opt.	Opt.	No	Yes	3x6x1;1	**$350**
EPSON	Elf ET-20	B&W LCD	2	2AA	—	—	—	No	Yes	5x3x1;7/16	**$199**
GOLDSTAR	BMS-200	B&W CRT	2	NA	No	Opt.	No	No	Yes	3x7x1;NA	**$159**
RADIO SHACK	16-116	B&W LCD	4	4C	No	Opt.	—	No	Yes	8x5x3;NA	**$180**
RADIO SHACK	16-155	B&W LCD	2½	4AAA	No	Opt.	—	No	Yes	1x5x3;NA	**$100**
RADIO SHACK	16-156	B&W LCD	3½	4AAA	No	Opt.	—	No	Yes	1x6x3;NA	**$160**
RADIO SHACK	16-157	Color LCD	2⅗	5AA	No	Opt.	—	No	Yes	1x6x3;NA	**$200**
SEIKO	LVD-012	B&W LCD	2	2AA	—	—	—	—	Yes	2x5x1;½	**$199**
SEIKO	LVD-202	Color LCD	2	4AA	Opt.	Opt.	Opt.	—	Yes	5x3x1;¾	**$299**
SEIKO	LVD-302	Color LCD	2	4AA	Opt.	Opt.	Opt.	—	Yes	5x3x1;¾	**$299**
SONY	FD-2A	B&W FD	2	4AA	—	Opt.	Inc.	No	Yes	6x3x2;29/32	**$170**
SONY	FD-3A	B&W FD	2	4AA	Opt.	Opt.	Opt.	FM stereo	Yes	3x7x1;¾	**$200**
SONY	FD-10A	B&W FD	2	4AA	Opt.	Opt.	Opt.	No	No	3x6x2;11/16	**$160**
SONY	FD-40A	B&W FD	4	4C	Opt.	Opt.	Opt.	No	Yes	8x5x3;2 11/16	**$200**
SONY	FD-45A	B&W FD	4	4C	Opt.	Opt.	Opt.	FM stereo	Yes	5x8x3;2 9/16	**$260**

We challenge you to find a better VCR at a lower price.

On second thought, we challenge you to find a better VCR at a higher price.

There's no question that you can pay more for someone else's VCR than for a Goldstar.

The question is, will you get a better VCR?

And the answer is, probably not.

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It's built to the highest standards of quality.

It offers features normally found only on the most expensive VCR's.

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Yet, it's priced more reasonably than some VCR's that don't even offer as much.

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With some of the most innovative technology and advanced production facilities in the industry. After all, we're an $11 billion international company known for engineering excellence.

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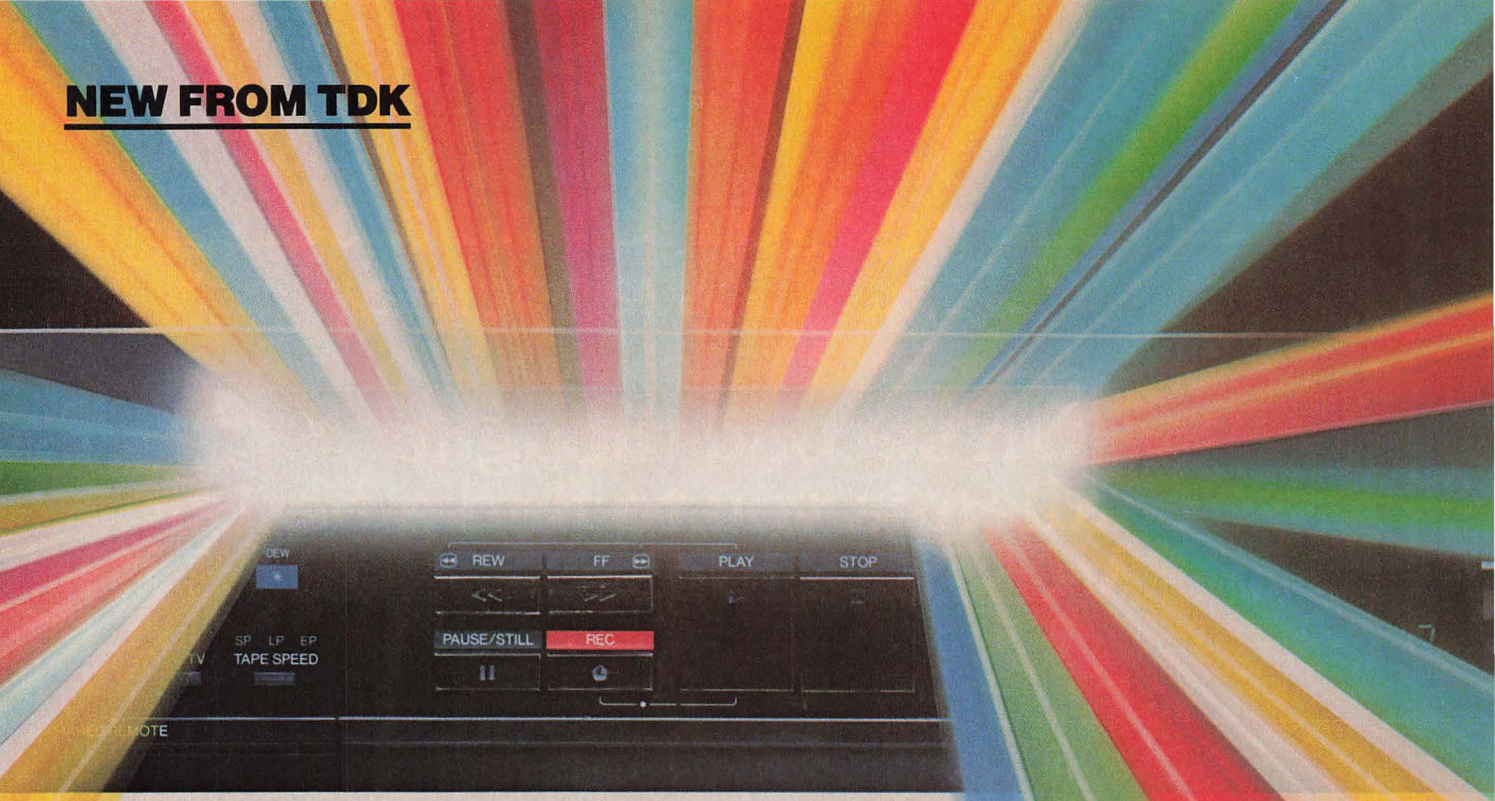
NEW FROM TDK



UNLEASH THE FULL POTENTIAL OF YOUR VCR.

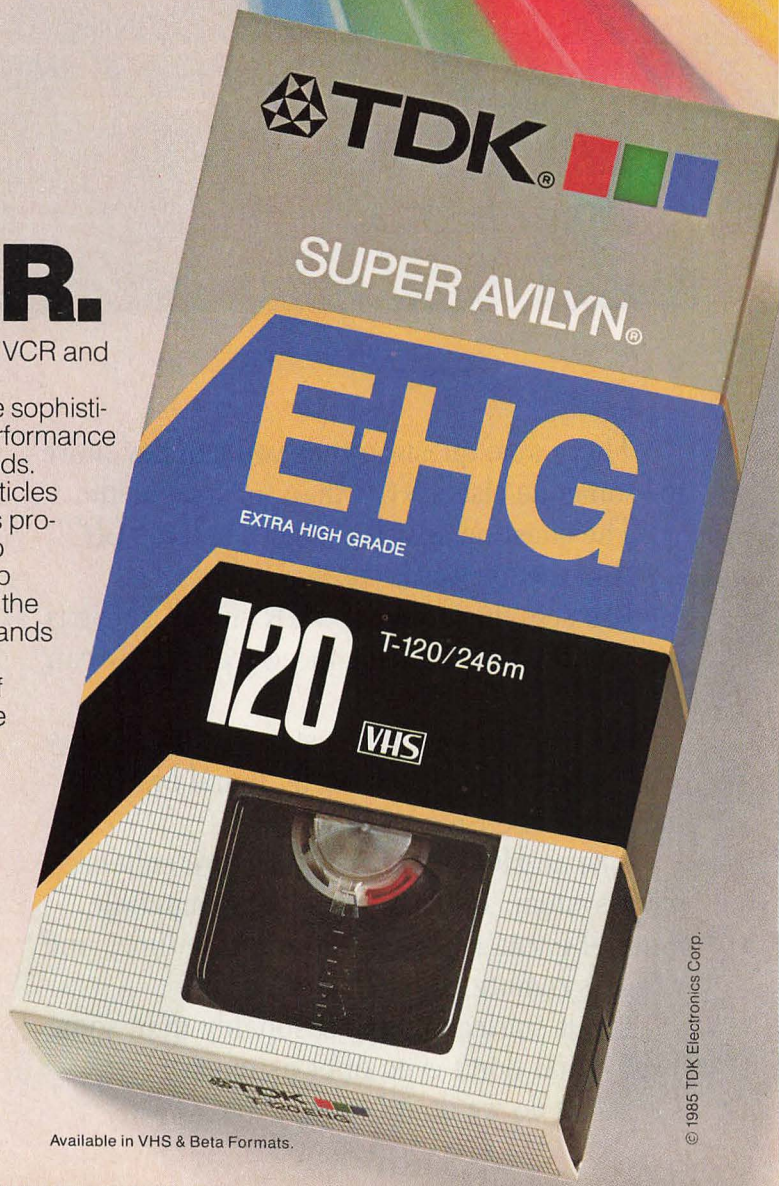
Put a new TDK Extra High Grade video cassette in your VCR and watch the power it unleashes.

Formulated to meet the demands of today's more sophisticated VCRs, TDK E-HG delivers the most impressive performance you've ever seen—even at the more critical slower speeds.

That's because its super-refined Super Avilyn particles enable TDK E-HG to attain a BET value* of 35m²/g. This provides E-HG with a smoother, denser magnetic surface to record on; which results in super-clear colors, ultra-sharp images and superior audio characteristics. E-HG is also the ideal tape for your prized video library, because it withstands the test of time play after play.

And to assure the maximum quality and power of E-HG, we've encased it in a super precision SQ cassette shell mechanism, which helps TDK deliver smoother running, consistently trouble-free performance that virtually surpasses any other brand of video cassette on the market today.

New TDK E-HG. No other extra high grade video cassette has its performance power. Unleash it on your VCR today.



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WHERE GREAT ENTERTAINMENT BEGINS.

*BET value: The measure indicates the fineness of the magnetic particles contained on a tape expressed in units of square acres per pound (m²/g). The higher the BET value, the finer and more numerous the particles—and the greater the tape's video and audio performance capability.

Available in VHS & Beta Formats.

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TUNERS AND RECEIVERS

LOOKING FOR A RECEPTIVE AUDIENCE? THE GANG'S ALL HERE

Just a few years ago, consumer electronics pundits were predicting that component television would be the wave of the future. Well, the future is here and component TV isn't waving, but the concept is still alive in a number of products that are making ripples among video aficionados.

The whole idea behind component TV was that the ordinary household TV set would be exploded into several different pieces—tuner, amplifier, monitor and speakers—just as the console stereo had exploded into today's stereo system just a decade or so ago.

With the advent of combination monitor/receivers—providing the picture quality of separate monitors and the flexibility of separate receivers—TV components went by the wayside. Taking their place, however, is a species of product that can form the heart of a full-fledged audio/video system. The products are called A/V receivers, and anyone who's ever had a system that required pushing three buttons just to watch TV will appreciate what they're all about.

Unfortunately, picking an A/V receiver can be extremely confusing. Manufacturers use the term to describe a variety of products, some quite unlike others on the shelves.

The most popular form of A/V receiver is essentially a souped-up audio receiver and is usually sold as an audio product. It contains all the features you'd expect in a traditional audio receiver—AM/FM tuner, audio amplifier, source inputs, bass and treble controls—plus video inputs and outputs and other features that enhance the video viewing experience. Other varieties of A/V receivers actually include TV receiving capability but sometimes have precious little in the way of other features. One other form receives TV audio—usually stereo audio—only.

ASK BEFORE YOU BUY . . .

▶ What exactly do I need in an A/V receiver? Because they differ so greatly in their capabilities, you should assess exactly what features you require and make certain they're included.

▶ What are the receiver's audio capabilities? If you're trying to create a true "home theater" environment, for example, be sure that the unit includes some form of surround-sound processing and rear-channel amplification.

▶ What are its switching capabilities? If you plan to interconnect numerous audio and video components, make sure the receiver includes the necessary inputs and outputs.

▶ Is TV tuning and amplification all I need? If so, you can limit your choices to stand-alone tuners and receivers.

For the video enthusiast whose audio/video system has grown, component by component, over the past decade so that he almost needs a road map to tell him which of the many switches he must turn on merely to watch TV, the audio-receiver-based A/V receiver is the key to tying it all together into a coherent, easy-to-operate and enjoyable system. In addition to audio inputs for sources such as phono, CD player and tape deck, these components have a number of video features to accommodate a number of VCRs and/or videodisc players. For most people's systems, this eliminates the need for a separate switcher to handle the many sources. Having all the components of an A/V system hooked through one central component also makes dubbing—copying personal tapes or adding audio tracks—much easier.

Although a few of today's A/V receivers contain TV tuners—that is, with the help of an antenna, they actually receive the TV or TV audio signals—most do not. However some, such as Onkyo's TX-RV47 component, do include cable-TV inputs that allow the A/V receiver to tune

TV-100 stereo TV receiver from Radio Shack.

A/V RECEIVERS

MANUFACTURER	MODEL NO.	WATTS PER CHANNEL	NO. VIDEO INPUTS	NO. AUDIO INPUT SETS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUT SETS	REMOTE	EQUALIZER	VIDEO ENHANCER	SURROUND DECODER	OTHER	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AKAI	AA-V105	35	2	5	—	2	2	No	No	No	Yes	16 Random station presets (AM&FM)	4x17x10;12	$230
AKAI	AA-V205	60	3	7	3	4	5	Yes	Yes	No	Yes	16 Random station presets (AM&FM)	4x17x13½;16	$370
AKAI	AA-V305	80	3	7	3	4	5	Yes	Yes	No	Yes	16 Random station presets (AM&FM)	4x17x13½;16	$460
AKAI	AA-V405	100	3	7	3	4	5	Yes	Yes	No	Yes	16 Random station presets (AM&FM)	4x17x13½;16	$550
DENON	DRA-35V	40	2	3	1	1	3	No	No	No	No	16 Random station presets (AM&FM)	17x4x12;14	$300
DENON	DRA-55V	55	2	3	1	1	3	No	No	No	No	16 Random station presets (AM&FM)	17x4x12;16	$400
DENON	DRA-75VR	65	2	3	1	1	3	Yes	No	No	No	16 Random station presets (AM&FM)	17x4x12;26	$500
DENON	DRA-95VR	85	2	3	1	1	3	Yes	No	No	No	16 Random station presets (AM&FM)	17x5x15;26	$650
JVC	RX5VBK	60	3	3	—	1	2	Yes	Yes	No	No	Optional CATV module	5x17x15;NA	$450
JVC	RX7VBK	70	3	5	—	1	3	Yes	Yes	No	No	CATV input	5x17x15;NA	$550
JVC	RX8VBK	100	3	5	—	1	3	Yes	Yes	No	No	CATV input	5x17x15;NA	$600
JVC	RX9VBK	120	3	5	—	1	3	Yes	Yes	No	No	CATV input	5x17x15;NA	$720
KENWOOD	KR-V45B	55	3	6	—	2	4	No	Yes	No	No	—	4x17x13;17	$280
KENWOOD	KR-V55R	55	3	6	—	2	4	Yes	Yes	No	No	—	4x17x13;17	$330
KENWOOD	KR-V75R	70	2	6	—	2	4	Yes	Yes	No	No	—	5x17x13;25	$420
KENWOOD	KVR-V95R	100	2	6	—	2	4	Yes	Yes	No	No	—	5x17x13;25	$510
NEC	AV-300	60*	4	5	—	2	3	Yes	No	Yes	Yes	Dolby, hall, matrix	17x4x13;21	$499
NEC	AV-350	60*	4	6	—	2	3	Yes	No	Yes	Yes	Dolby, hall, stereo, delay	17x5x14;25	$549
NEC	A-1300	130†	—	7	—	—	2	Yes	No	No	Yes	Dolby, matrix, synthetic stereo	17x6x17;30	$699
ONKYO	TX-28	45	2	NA	1	2	4	No	No	No	No	Dynamic Bass	5x17x13;17	$290
ONKYO	TX-38	55	2	NA	1	2	4	No	No	No	No	Dynamic bass, stereo imager	5x17x13;19	$375
ONKYO	TX-88	80	2	6	1	2	4	Yes	No	No	No	Dynamic bass, stereo imager	6x18x18;28	$650
ONKYO	TX-108	100	2	6	1	2	4	Yes	No	No	No	Dynamic bass, stereo imager	6x19x18;33	$300
ONKYO	TX-RV47	55	3	NA	1	3	5	Yes	No	No	Yes	Dynamic bass, stereo imager	5x17x16;21	$500

**60x2; 30x4. †130x2; 50x4.*

in the stereo FM soundtracks that are often passed through the cable along with the picture and the monaural sound intended for the monaural TV set.

The biggest talent of these components, however, is what they do for the audio of video. Many include surround sound for decoding the three-dimensional soundtracks that are often embedded in prerecorded videotapes of many blockbuster movies. To this, they add amplification for the rear as well as the front speakers. Other oft-included "audio for video" features are simulated stereo, for producing stereolike sound from a monaural source; acoustic expansion, which enhances the stereo image from

Akai's feature-packed AA-V405 A/V receiver.

any stereo source; and rear-channel synthesizing, which creates a surround-sound effect. These three features all work in the same way—by altering the phase on the different audio channels—so they *Continued on page 175*

A/V RECEIVERS

MANUFACTURER	MODEL NO.	WATTS PER CHANNEL	NO. VIDEO INPUTS	NO. AUDIO INPUT SETS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUT SETS	REMOTE	EQUALIZER	VIDEO ENHANCER	SURROUND DECODER	OTHER	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
PIONEER	VSX-4000	70	3	7	2	3	5	Yes	Yes	Yes	Yes	Call letters or station frequency, direct access tuning	5x17x15;18	**$430**
PIONEER	VSX-5000	100	3	7	2	3	5	Yes	Yes	Yes	Yes	Call letters of station frequency, direct access tuning	5x17x15;22	**$570**
SANSUI	S-XV1000	80	3	4	1	3	4	Yes	No	Yes	Yes	Dual amplification	5x17x17;21⅗	**$700**
SONY	ST-7TV	—	3	2	1	3	2	Yes	No	No	No	125 cable channels	2x17x12;8¼	**$300**
SONY	STR-AV380	30	1	2	—	1	2	Yes	No	No	No	—	4x17x12;16	**$240**
SONY	STR-AV480	50	2	2	—	2	2	Yes	No	No	Yes	—	4x17x13;19	**$330**
SONY	STR-AV580	60	2	2	1	2	2	Yes	No	No	Yes	Cable simulcast tuning built in (CATV)	4x17x13;20	**$430**
SONY	STR-AV780	80	2	3	1	2	3	Yes	No	No	Yes	Cable simulcast tuning built in (CATV)	4x17x13;21½	**$550**
SONY	STR-AV880	110	2	3	1	2	3	Yes	No	No	Yes	Cable simulcast tuning built in (CATV)	4x17x13;24¼	**$650**
YAMAHA	AVC-50	45	4	6	—	2	10	Yes	No	Yes	Yes	**	17x4x12;NA	**$449**
YAMAHA	R-8	85	2	5	—	2	6	Yes	No	No	No	**	18x6x17;NA	**$649**
YAMAHA	R-9	125	2	5	—	2	6	Yes	No	No	No	Auto Class A power**	18x6x17;NA	**$849**
YAMAHA	SR-50	25	—	1	—	1	1	No	No	No	Yes	**	17x3x15;NA	**$279**

***Dynamic noise canceler, simulated stereo circuit, dubbing with two video sources, accessory output loop.*

TUNERS AND RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	RADIO	NO. TV CHANNELS	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. AUDIO INPUT SETS	NO. AUDIO OUTPUT SETS	NO. SPEAKER TERMINAL SETS	AMPLIFIER (Watts per channel)	SIMULATED STEREO	DOLBY SURROUND	OTHER	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
ALPINE/LUXMAN	T-107	Yes	No	No	139	3	2	Yes	3	2	—	—	No	No	Video amplification	4x17¼x13;10⁷⁄₁₀	**$750**
ALPINE/LUXMAN	T-407	Yes	No	No	139	3	2	Yes	3	2	—	—	No	No	Cable-ready, baseband inputs, RF outputs	4x17¹³⁄₁₆x13;10⁷⁄₁₀	**$750**
JANEIL	T-101	No	Yes	No	105	1	1	No	1	1	—	—	No	—	Cable-ready, wireless remote	NA	**$199**
KLOSS	T-2	No	Yes	No	140	3	3	No	NA	2	—	—	—	No	Infrared remote	NA	**$250**
PANASONIC	TU-1014	Yes	No	No	125	2	2	Yes	3	2	—	—	No	NA	Unified remote	NA	**NA**
PIONEER	TX-V1160	Yes	No	Yes	85	—	1	Yes	—	1	—	—	No	No	Wireless remote	2x17x13;11½	**$330**
PROTON	601T	Yes	No	No	139	3	3	Yes	3	3	—	—	No	No	Wireless remote, 2 RF outputs, 3 RF inputs	3x16x12;16	**$450**
QUASAR	CJ8494	Yes	Yes	Yes	139	2	2	Yes	3	1	2	Yes	No	No	NA	4x17x13;18³⁄₁₀	**NA**
RADIO SHACK	TV-100	Yes	No	No	82	—	—	Yes	—	1	1	2½	No	No	Variable tuning	3x12x8;NA	**$140**
TECHNICS	6VC22	Yes	No	No	77	—	1	Yes	—	1	—	—	No	No	Variable tuning	3x12x8;5	**NA**
TEKNIKA	6510	No	Yes	No	140	—	1	No	—	1	—	—	No	No	NA	2x13x7;5	**NA**

The Laser News

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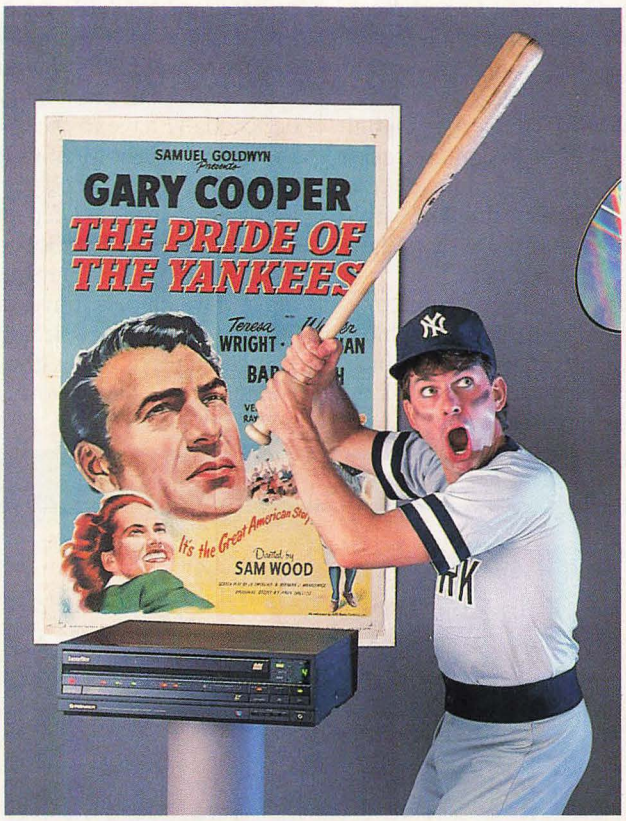
LASER DISC PLAYERS

SONICALLY SUPERB SPINNERS SWING INTO PLAY

If superior video and audio playback is the cream in your coffee, then laser disc players are probably just your cup of tea. Although they've played second fiddle to the ubiquitous VCR for quite some time, the machines happen to provide exquisite reproduction of video sight and sound.

Happily, they're growing in popularity; and while procuring laser discs—the "blades" for these high-technology "razors"—has been problematic in the past, that situation is also changing for the better.



Why should you buy an LV player instead of—or in addition to—a VCR? To help answer that question, let's look at how the two formats differ.

LV players work by "reading," with a laser pickup device, information pressed onto plastic and metal discs. These discs—which look like thick metallic LP phonograph records—are virtually indestructible.

VCRs, on the other hand, use magnetic heads to read and record information on tape. And videocassettes, despite their precision-engineered shells and increasingly high-quality tape formulations, are subject to degradation and signal loss with each use.

LV players can access any part of a disc almost instantaneously, skipping silently to your favorite scene at the push of a button. VCR users must fast-forward or rewind to their desired destination—a time-consuming and sometimes frustrating proposition.

But before you run out and buy an LV player, consider this: Despite their many advantages, they are playback-only devices. They *cannot record*.

Despite this limitation, many companies have seen the laser light this year. Teac, NAD and Luxman have already joined Pioneer in the laser disc race, and more makers are expected to jump in soon.

Why the ministampede? For one thing, hardware suppliers have witnessed the phenomenal growth of the laser format's audio cousin. The compact disc player, which was actually introduced in this country after laser discs had been around awhile, operates on technology very similar to that of LV players. The discs are not recordable and the format offers something you can already get on a more popular format. However, CD players have shown significantly better results.

In fact, some companies offer disc players that can handle either video or CD spinners, and the price of some models—which started out near $1,200—is falling.

Prices on laser players in general have not changed much in the last year. What cost $400 last summer probably costs about that much this year, and prices can go up to the ticket mentioned for the higher-end combo player above. The only thing that has risen, it seems, is the popularity of the format.

There are plenty of reasons why laser discs will likely become even more popular. As already mentioned, there is the clearer picture and the possibility of CD-quality sound. And laser discs are far more durable than cassettes, in much the same way that compact discs are more durable than audiocassettes. One breaks, wrinkles, loses fidelity, melts and gets dirty. The other *may* melt if you leave it on your dashboard on the hottest day of the year—and it should be cleaned once in a while—but that's just about all you have to worry about.

And there are no competing disc formats. Buy yourself an LV player, and you have the only game in town. It's not as confusing as choosing between VHS and Beta used to be, or like picking 8mm or VHS-C is about to become.

The sound quality of laser discs is worth further discussion: While less expensive models offer analog sound that is quite good (although not quite as good as that of a CD player or a more expensive Hi-Fi VCR), those with digital capabilities are sonically sublime. They offer soundtracks that match the audio quality of the best compact disc player—which makes sense, because the technology driving the two machines is the same. And more discs than ever are being offered with digital soundtracks.

Also, the way information is stored on a disc makes it possible to do things in the format that tape users have never dreamed of. For instance, interactive discs, which can ask and answer questions and play games, are already being used in educational and training applications. And the discs' vast information storage capabilities make them natural candidates for use with personal computers.

Would-be buyers should bear in mind the following caveats. For one thing, it's not always easy to find a video store that will *rent* you a laser disc. Most note the relatively low price of discs (and the fact that tape is still far, far more pervasive in the marketplace), and do their best to sell discs rather than rent them.

While the average big hit movie might come out on a cassette with a suggested retail price of $79.95 (*Back to the Future* or *Rocky IV*, for example), the laser disc version might bear a price tag of $59.95. Some other titles without quite as much clout may go for considerably less, but will still cost the average consumer far more than the few dollars it would cost to rent the same program.

Also keep in mind that it is still true that not every movie or program available on a videocassette is immediately issued on a disc. The studios are getting better about this, and there are more simultaneous releases than there ever were before, but availability is a problem the disc user will occasionally have to face.

The decision boils down to a question of your wants and needs. If you are the type that wants to amass a large library of movies to keep and watch many times over, the laser disc format is tailor-made for you. If, on the other hand, you're more interested in taping off the air or renting and watching a movie once, perhaps a feature-packed VCR is your best choice. Of course, if you can't decide, you can always follow the lead of those video fans who want the best of both worlds—by owning a disc player *and* a VCR.

—Jeffrey Cohen

ASK BEFORE YOU BUY . . .

▶ Does it record? The answer, in all cases, will be an unequivocal "no." If *you* need to record video, you'll need a VCR to do it; while videodisc players provide superb visual and sound reproduction, their capabilities are limited to playback.

▶ Does it have digital sound? Different players have differing sonic abilities. If aural perfection is your cup of tea, make certain you select a player capable of digital audio. Digital models can also play back CDs.

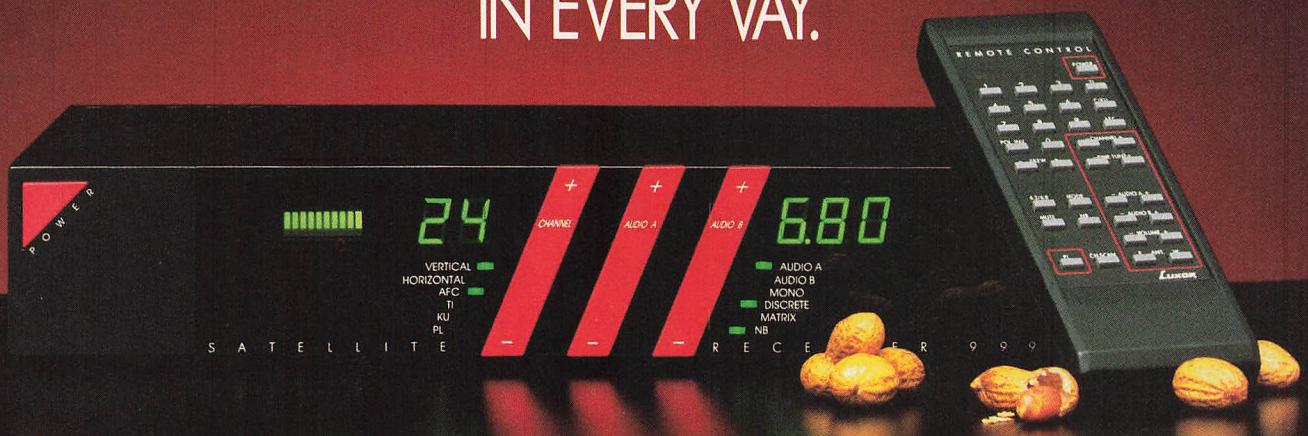
▶ Are videodiscs easily available for rental and purchase? No matter how fancy your "razor" is, it won't work without "blades." Make sure you've got easy access to discs before you buy the player, or you may just end up with an expensive, high-tech conversation piece.

LASER DISC PLAYERS

MANUFACTURER	MODEL NO.	TOP SCAN SPEED (No. x normal)	FAST-FORWARD ACCESS	FAST-REVERSE ACCESS	ACCESS SPEED (No. x normal)	RANDOM ACCESS	SLOW-MOTION	SLOW-MOTION SPEED(S) (No. x normal)	FREEZE-FRAME	BUILT-IN CD PLAYER	CX NOISE REDUCTION	ON-SCREEN READ-OUT	COMPUTER RS-232 INTERFACE	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
ALPINE/LUXMAN	D-408	30	Yes	Yes	3	Yes	Yes	1/90-1	Yes	Yes	Yes	Yes	Yes	7x17x18;34 7/16	**$1,300**
NAD	5900	30	Yes	Yes	3	Yes	Yes	1/90-1	Yes	Yes	Yes	Yes	Yes	7x17x18;34 7/16	**NA**
PIONEER	CLD-909	30	Yes	Yes	3	Yes	Yes	1/90-1	Yes	Yes	Yes	Yes	Yes	5x16x17;NA	**$900**
TEAC	LV-5000	30	Yes	Yes	3	Yes	Yes	1/90-1	Yes	Yes	Yes	Yes	No	7x17x18;34 7/16	**$1,200**
YAMAHA	LV-X1	60	Yes	Yes	< 5	Yes	Yes	1/90-1	Yes	No	Yes	Yes	No	5x17x16;NA	**$599**
YAMAHA	LV-X1*	60	Yes	Yes	< 5	Yes	Yes	1/90-1	Yes	No	Yes	Yes	No	5x17x16;NA	**$799**

**Digital. All models are stereo.*

THE VORLD'S NEWEST SATELLITE TV SYSTEM IS PRICEY IN EVERY VAY.



BUT PRICE.

As you can see, nothing was overlooked in designing our new Luxor 9993 to look like a million.

And because no corners were cut on the inside, it offers priceless performance and the right kind of reliability that's worth its weight in gold.

To begin with, the 9993 not only offers great C-band reception, but its Ku-band capability is probably the strongest in the industry.

So strong, in fact, that no matter what channel is selected on the remote control, picture quality is automatically fine-tuned—even when switching from one band to the other.

And since Ku-band is the transmission of the future, you can look forward to an even greater array of programming (including scrambled channels with the aid of a decoder) while enjoying perfectly clear reception—automatically.

In addition to the convenience of remote control, the 9993 also offers all the plusses of a block system so it can function as the master receiver should you ever decide upon multiple TV installations.

The truth is, the only expense we spared was in the size of the 9993's price tag.

And while it's not exactly peanuts, you get everything you want without it costing you an arm and a trunk...er, leg.

See your authorized Luxor dealer. Or call Luxor toll free, 1-800-245-9995. Write P.O. Box 32, Bellevue, Washington 98009.

LUXOR

Luxor of Scandinavia.
The birthplace of satellite TV.

For additional information, circle No. 39 on Reader Service Card.

Your faithful tape deck

will now make audiotapes from your TV or VCR.

The VCR you bought last year

now can dub and edit sound onto your home videos.

Your old stereo speaker

can now be part of a Surround Sound system.

Your TV set that still looks great

can now be stereo, cable-compatible and fully remote controlled.

Your old stereo speaker

can now be part of a Surround Sound system.

To get a whole new audio/video system, just fill in the blanks.

Any music or TV lover would be thrilled to own a state-of-the-art audio/video system.

Less thrilling, however, is the price tag that goes along with it.

But now you and Sony can create an affordable alternative: with the remarkably versatile Sony audio/video receivers and stereo TV tuner.

Together, they have the power to integrate all your existing components and make them perform as they never have before.

For example, our STR-AV880 audio receiver can drive 110 watts per channel through a pair of your favorite speakers. Hook up a second pair of speakers to the STR-AV880 and you'll experience Surround Sound, giving you the realism of movie theater sound at home.

This receiver can even perform as an audio/video "control center," allowing you to dub a stereo sound track from audio sources within your system onto videotape. Or instantly go from one video source to another.

Sony receivers also allow you to step up to a full-featured TV—without purchasing a new TV. Connected to our ST-7TV tuner, your ordinary set will be capable of receiving stereo broadcasts and up to 181 TV channels.*

Finally, Sony receivers save you effort as well as money. The full-function audio/video UniCommander® remote control, included with the STR-AV880, gives you complete control of your new A/V system without ever leaving your chair.

In fact, you only have to do one thing. Visit your nearest Sony hi-fidelity dealer.

If you want the best in sight and sound, he'll be happy to fill you in.

*Stereo broadcasts where available; includes cable channels that require cable subscription.

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SONY®
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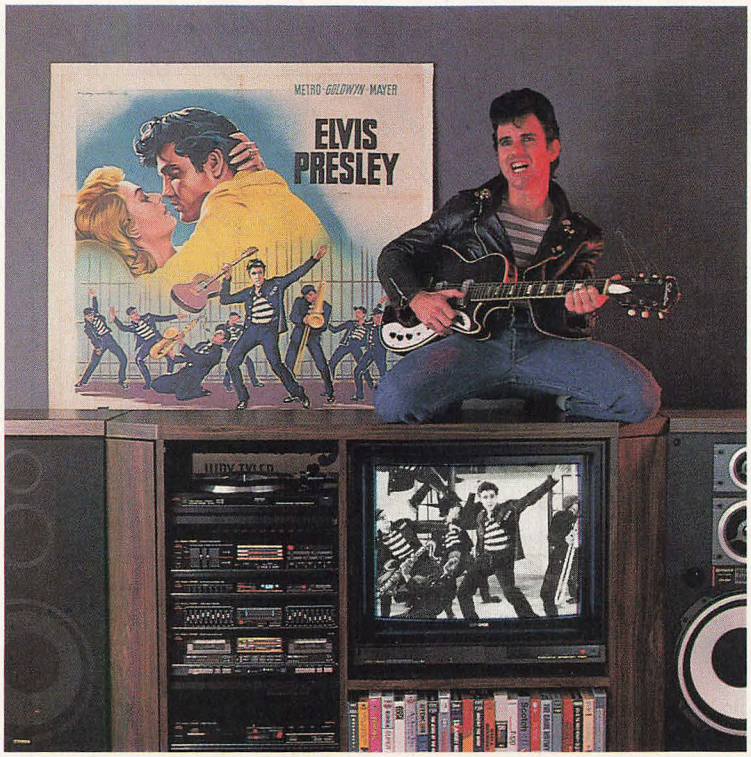
For additional information, circle No. 40 on Reader Service Card.

AUDIO/VIDEO SYSTEMS

DON'T SING THE BLUES— YOU CAN HAVE IT ALL

Never before has such a wide spectrum of sight and sound selections been available to the home electronics consumer. Think about it: There are numerous formats for recording and playing back video and audio; countless kinds of TV sets; a spate of speaker designs; and an abundance of amps, preamps and accessories.



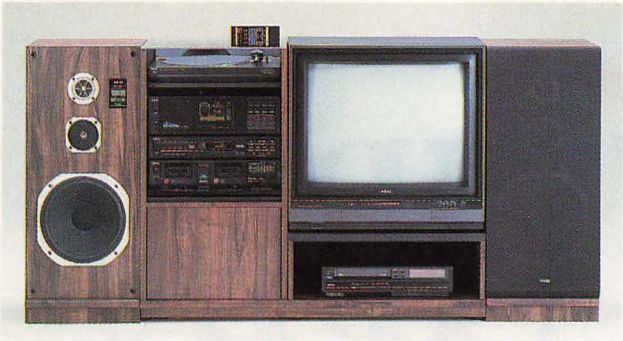
As the beer commercial promises, you *can* have it all.

But there's a price to pay for this nearly infinite universe of alternatives: It can be downright difficult—though by no means impossible—to pick the perfect products for your particular home entertainment paradise.

Some folks thrive on such challenges, and they warm to the task of tracking down and matching up all the right components. But what of the great number of others, who lack the time or the inclination to construct a home system from scratch?

The benefits of purchasing a preassembled system are manifold. Perhaps the greatest is not having to worry whether you've matched the amplifier and loudspeakers correctly, or know whether the many components you've chosen will all fit neatly in the equipment cabinet.

Equally important, a preassembled package gives you the assurance of knowing your system will work *as a system*—that all the components talk to each other in the same language. Most of today's A/V packages have a single wireless remote control that operates all the components. This means, for instance, that you can set your VCR to record a movie from cable while you switch channels between football broadcasts on



Akai's receiver-based HTR-335WR system.

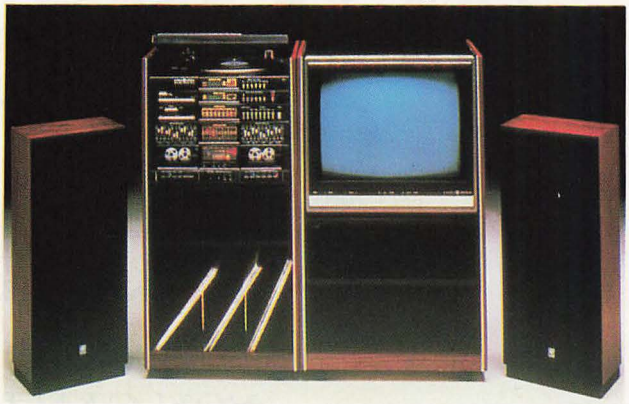
the TV. And while you're doing this, the most sophisticated remote-control systems even let you record an audiotape from a compact disc for tomorrow's commute to work. You would not get this kind of comprehensive flexibility in a system assembled from individual components of different brands.

What constitutes an A/V system? Let's begin with the audio components, because, aside from RCA's Dimensia system, that's usually where the brain center resides.

That brain center—which accepts commands from the infrared remote and passes them along—might be situated in the Hi-Fi receiver as it is in Akai's "Home Theater" A/V system. A receiver's a hybrid component. It combines an AM/FM radio tuner, a power amplifier and a preamplifier (preamp) or "control amp" which you can use to select the source (radio, VCR, phonograph, TV, cassette, videodisc player, CD) that will appear on your video monitor and play through your speakers.

Sometimes, the nerve center of an A/V system is the integrated amplifier, a receiver minus the radio tuner (which is then supplied as a separate component). The AV-300 system from Technics features this arrangement.

Depending on the manufacturer, any number of audio



GE's 11-5210 sounds off with built-in equalizer.

and video sources can feed entertainment to the amp-preamp section. On the audio side, you can bet on a cassette deck and LP record turntable. And if it's not standard is-

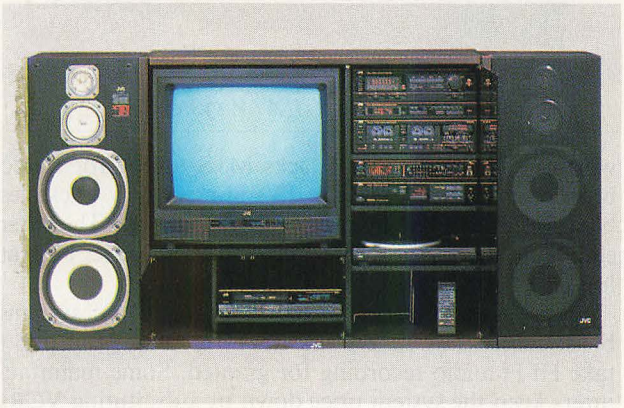
AUDIO/VIDEO SYSTEMS

MANUFACTURER	MODEL NO.	MONITOR	MONITOR/RECEIVER	SCREEN SIZE (Inches)	SEPARATE TV TUNER	MTS	CABLE READY	CHANNELS	PRESETS	VCR FORMAT	HI-FI	VCR MODEL NO.	SEPARATE AM/FM TUNER	DIGITAL TUNING
AKAI	HTR-225WR	—	DV	26	No	Yes	Yes	142	—	VHS	—	—	No	Yes
AKAI	HTR-335WR	—	DV	26	No	Yes	Yes	142	—	VHS	—	—	No	Yes
AKAI	HTR-445WR	—	DV	26	No	Yes	Yes	142	—	VHS	—	—	No	Yes
AKAI	HTR-925WR*	—	DV	26	No	Yes	Yes	142	—	VHS	Yes	VS-5550	Yes	Yes
FISHER	MARK-20	—	DV	27	No	Yes	Yes	181	—	VHS	Yes	FVH990	Yes	Yes
FISHER	MARK-30	—	RP	40	No	Yes	Yes	140	—	VHS	Yes	FVH990	Yes	Yes
FISHER	AVS-870	—	DV	20	No	Yes	Yes	181	—	VHS	—	—	Yes	Yes
FISHER	AVS-4509	—	DV	19	No	Yes	Yes	112	—	VHS	—	—	Yes	Yes
FISHER	AVS-4565	—	DV	26	No	Yes	Yes	181	—	VHS	—	—	Yes	Yes
FISHER	AVS-4576	—	DV	26	No	Yes	Yes	181	—	VHS	—	—	Yes	Yes
FISHER	AVS-4586	—	DV	26	No	Yes	Yes	181	—	VHS	—	—	Yes	Yes
FISHER	AVS-4602	—	DV	19	No	Yes	Yes	112	—	VHS	—	—	Yes	Yes
FISHER	AVS-4603	—	DV	20	No	Yes	Yes	181	—	VHS	—	—	Yes	Yes
FISHER	AVS-4665	—	DV	26	No	Yes	Yes	181	—	VHS	—	—	Yes	Yes
FISHER	AVS-4685	—	DV	27	No	Yes	Yes	181	—	VHS	—	—	Yes	Yes
GE	11-5210	—	DV	20	Yes	Yes	Yes	155	—	NA	NA	NA	No	Yes
GE	11-5220	—	DV	25	Yes	Yes	Yes	155	—	NA	NA	NA	No	Yes
GE	11-5310	—	DV	20	Yes	Yes	Yes	155	—	VHS	Yes	9-7320	Yes	Yes
GE	11-5311	—	DV	27	Yes	Yes	Yes	155	—	VHS	Yes	9-7320	Yes	Yes
HITACHI	TVH-2428	—	DV	22	No	No	Yes	139	—	VHS	No	VT74A	No	No
HITACHI	TVH-2651	—	DV	22	No	No	Yes	139	—	VHS	No	VT86	Yes	Yes
HITACHI	TVH-2711	—	DV	22	No	No	Yes	139	—	VHS	No	VT86	Yes	Yes
JVC	AV-9600	—	DV	25	No	Yes	Yes	142	—	VHS	Yes	HRD370U	Yes	Yes
MARANTZ	AV-60	—	DV	25	No	Yes	Yes	105	16	VHS	No	VR250	No	Yes

**Comes with video special-effects control and additional speakers.*

sue, as in Pioneer's Foresight AV-950R, a digital audio compact disc player will likely be an option (as in Mitsubishi's AV-1575R). As for cassette decks, many A/V systems give you two, housed in a single chassis. These so-called dubbing decks allow you to duplicate one cassette from another or simply play two cassettes in sequence. You'll find such a double cassette deck in General Electric's model 11-5311 system.

You can expect to get loudspeakers in an A/V system.



JVC AV-9600: high-end A/V system.

Other options include a graphic equalizer or a surround-sound processor. The former lets you tailor the bass, treble and midrange sounds to fit your listening room or suit

Mitsubishi AV-1575R: 150 watts per channel.

your ears. The latter gives you movie-theater sound effects from any videotape or videodisc soundtrack that's encoded with Dolby Stereo, and renders some spectacular depth to other music programs as well.

Sometimes, the equalizer or the surround-sound processor is built into the receiver or preamp. GE's 11-5311 spots you a graphic equalizer, and the Marantz AVSS212CD system throws in a surround-sound processor. There's a hitch, though: You'll need two extra loudspeakers, and an amp to power them, to hear those choppers circling around you. The surround unit in Technic's AV-300 has a built-in amp.

SEPARATE AUDIO AMPLIFIER	AMP POWER (Watts per channel)	AUDIOCASSETTE DECK	TURNTABLE DRIVE SYSTEM	LINEAR TRACKING	SPEAKER DIMENSIONS (HxWxD, to nearest inch)	WOOFER DIAMETER	MIDRANGE DIAMETER	TWEETER DIAMETER	COMPONENTS FINISH	LV PLAYER	CD PLAYER	LV/CD PLAYER	AUDIO EQUALIZER	STEREO SYNTHESIZER	DOLBY SURROUND	UNIFIED REMOTE	ON SCREEN PROGRAM	COMPONENTS SOLD SEPARATELY	PRICE
No	60	Double	Belt	No	30x15x12½	12	4	2¼	Hickory	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	**$2,200**
No	80	Double	Belt	No	40x15x13	12	4	2¼	Hickory	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	**$2,300**
No	100	Double	Belt	No	40x15x13	12	4	2¼	Hickory	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	**$2,500**
Yes	130	Double	Direct	Yes	40x15x13	12	4	2¼	Hickory	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	**$6,200**
Yes	150	Double	Direct	Yes	17x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	No	Yes	NA	**$6,500**
Yes	150	Double	Direct	Yes	17x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	No	Yes	NA	**$5,500**
Yes	50	Double	Belt	No	12x34x13	10	4	3	Black	No	No	No	Yes	No	NA	No	No	NA	**$1,000**
Yes	20	Double	Belt	No	12x34x13	10	4	3	Black	No	Yes	No	Yes	No	NA	No	No	NA	**$1,150**
Yes	110	Double	Belt	No	18x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA	**$2,000**
Yes	120	Double	Belt	No	18x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA	**$2,400**
Yes	150	Double	Belt	Yes	18x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA	**$2,600**
Yes	50	Double	Belt	No	12x34x13	10	4	3	Black	No	No	No	Yes	No	NA	No	No	NA	**$1,100**
Yes	110	Double	Belt	No	18x36x13	15	4	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA	**$1,800**
Yes	150	Double	Belt	Yes	18x39x15	15	5	3	Black	No	Yes	No	Yes	No	NA	Yes	Yes	NA	**$2,500**
Yes	100	Double	Belt	Yes	11x19x13	8	4	3	Black	No	Yes	No	Yes	No	NA	No	Yes	NA	**$1,350**
No	30	Double	Belt	No	30x12x9	8	NA	NA	Black	No	No	—	Yes	NA	No	No	No	Yes	**$1,000**
No	30	Double	Belt	No	30x12x9	8	NA	NA	Black	No	No	—	Yes	NA	No	No	No	Yes	**$1,150**
Yes	110	Double	Belt	No	32x15x9	12	NA	NA	Black	No	No	—	Yes	NA	No	No	Yes	Yes	**$2,300**
Yes	110	Double	Belt	No	32x15x9	12	NA	NA	Black	No	No	—	Yes	NA	No	No	Yes	Yes	**$2,800**
No	28	Single	Direct	Yes	NA	NA	NA	NA	Black	No	No	No	Yes	No	NA	NA	NA	Yes	**$1,595**
Yes	50	Double	Direct	No	NA	NA	NA	NA	Black	No	No	No	No	No	NA	NA	NA	Yes	**$2,295**
Yes	50	Double	Belt	No	NA	NA	NA	NA	Black	No	No	No	No	No	NA	NA	NA	Yes	**$2,999**
Yes	120	Double	Direct	No	39x15x13	12	5	2⅞	Black	No	Yes	No	Yes	Yes	No	Yes	No	Yes	**$4,000**
No	60	Double	Belt	No	33x13x11	10	4	3	Black	No	No	No	Yes	No	No	No	No	Yes	**$2,500**

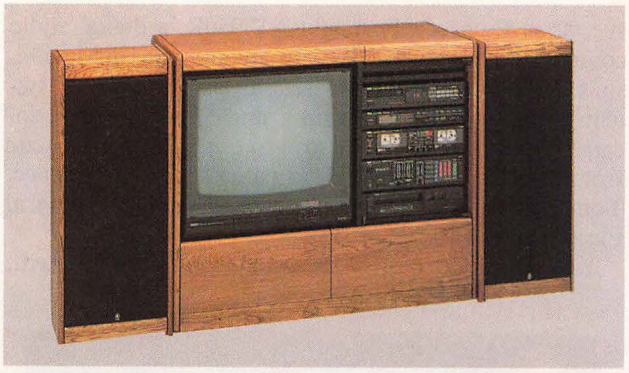
Part and parcel of your A/V system is a television—usually a monitor/receiver—and a VCR.

The television might be a direct-view type with conventional tube or a large-screen rear-projection design like the 40-inch behemoth in Pioneer's top system. Whatever the display technology, you're not getting your money's worth in sound if the TV lacks MTS tuning for stereo broadcasts. Fortunately, the TVs in most A/V packages boast MTS—and also cable-compatible tuners. The latter eliminates the need for a separate cable-converter box (at least for basic unscrambled channels).

Similarly, the VCRs packaged in most A/V systems boast cable-ready tuners and MTS reception. But don't take Hi-Fi audio recording for granted. Some manufacturers keep the system price down by substituting VCRs with linear stereo recording in place of the superior Hi-Fi

ASK BEFORE YOU BUY . . .

- Is the VCR a Hi-Fi model—or simply a linear stereo unit?
- Do the VCR and TV have MTS broadcast-stereo reception? Cable-compatible tuning?
- Does the remote operate all functions on the components, or only the most basic ones?
- Does the audiocassette deck have the more effective Dolby-C noise-reduction system, or only Dolby-B?
- Can you set recording levels manually on the cassette deck, or does the deck set an arbitrary level automatically?
- Is a surround-sound processor included in the system? If so, is there a built-in amp for the rear-channel speakers?
- Does the system have auxiliary inputs and outputs for hooking up additional source units such as a second VCR, a videodisc player or a satellite receiver?
- Does the VCR or control center have a "dub" switch or other picture-enhancement circuit for copying from one videotape source to another?



Yamaha's AV-1 A/V system.

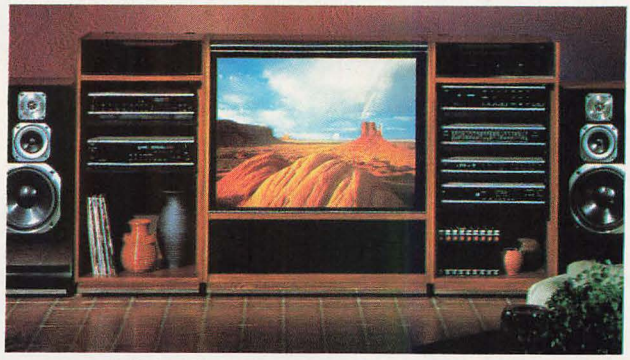
AUDIO/VIDEO SYSTEMS

MANUFACTURER	MODEL NO.	MONITOR	MONITOR/RECEIVER	SCREEN SIZE (Inches)	SEPARATE TV TUNER	MTS	CABLE READY	CHANNELS	PRESETS	VCR FORMAT	HI-FI	VCR MODEL NO.	SEPARATE AM/FM TUNER	DIGITAL TUNING
MARANTZ	AV-130CD	—	DV	25	No	Yes	Yes	105	16	VHS	Yes	VR450	No	Yes
MARANTZ	AV-165CD	—	DV	25	No	Yes	Yes	105	16	VHS	Yes	VR450	No	Yes
MARANTZ	AVX-500	—	DV	25	No	Yes	Yes	140	—	VHS	Yes	VR550	Yes	Yes
MARANTZ	AVSS-212CD	—	DV	26	No	Yes	Yes	110	20	VHS	Yes	VR465	No	Yes
MITSUBISHI	AV-1575R	—	DV	26	No	Yes	Yes	139	139	VHS	Yes	HS-421UR	Yes	Yes
NEC	ES2000	—	DV	20	No	Yes	Yes	142	—	—	Yes	—	Yes	Yes
NEC	ES2500	—	DV	25	No	Yes	Yes	142	—	—	Yes	—	Yes	Yes
NEC	ES2600	—	DV	26	No	Yes	Yes	110	—	VHS	Yes	N-955	Yes	Yes
NEC	ES3700	—	RP	37	No	Yes	Yes	142	—	—	—	—	Yes	Yes
PIONEER	Foresight 70	—	DV	26	No	Yes	Yes	139	—	††	Yes	—	Yes	Yes
PIONEER	Projection Foresight	—	RP	40	No	Yes	Yes	139	—	††	Yes	—	Yes	Yes
RCA	Digital Command	—	**	20-45	No	Yes	Yes	139	—	VHS	Some	†	Yes	Yes
RCA	Dimensia	—	RP	26 or 40	No	Yes	Yes	139	—	VHS	Yes	MVR975 or VLT700	Yes	Yes
SANSUI	AV-700	—	SV-M26AV	26	No	Yes	Yes	140	—	—	—	—	Yes	Yes
SANSUI	AV-1000	—	SV-M26AV	26	No	Yes	Yes	140	—	—	—	—	No	Yes
SANSUI	AV-1100R	—	SV-M26AV	26	No	Yes	Yes	140	—	—	—	—	Yes	Yes
SANSUI	AV-1500R	—	SV-M26AV	26	No	Yes	Yes	140	—	—	—	—	Yes	Yes
SANYO	AV3000	—	DV	26	No	Yes	Yes	140	—	Beta	Yes	VCR7250A	Yes	Yes
SANYO	AV400	—	DV	26	No	Yes	Yes	140	—	SB	Yes	VCR7250A	Yes	Yes
SANYO	AV500	—	DV	40	Yes	Yes	Yes	140	—	SB	Yes	VCR7250A	Yes	Yes
SONY	ACCESS-202	DV	—	27	No	Yes	Yes	181	—	—	—	—	No	Yes
SONY	ACCESS-401	DV	—	36	No	Yes	Yes	181	—	—	—	—	No	Yes
YAMAHA	AV-1	—	DV	26	No	Yes	Yes	139	—	VHS	Yes	—	Yes	Yes

***Compatible with 60+ RCA monitor/receivers. †Compatible with 30+ RCA VCRs. ††VHS-HQ or Super Beta.*

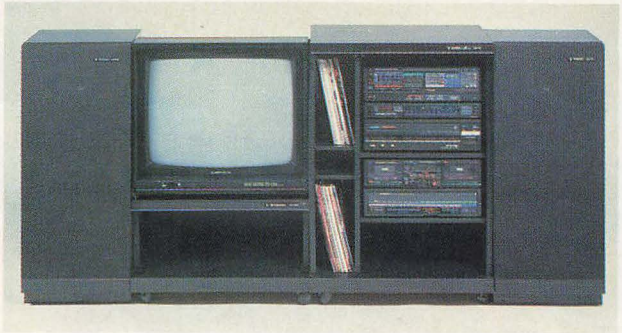
deck. A word to the wise: Don't settle for a linear stereo VCR if your system also has a compact disc player. Once you've gotten spoiled by digital audio sound you'll want comparable fidelity from your video soundtracks—and Hi-Fi VCRs come close.

In a component-compatible A/V system, you'll discover such items as linear-tracking turntables, digital-tuning



RCA Dimensia: your choice of screen size.

radios and full-logic cassette decks. If you take a good look at the front panels of these components, you'll notice that most of the familiar rotary dials and piano-key levers



Pioneer Foresignt 70: on-screen programming.

have been replaced by flush, pressure-sensitive electronic controls. That's because the infrared remote can trigger an electrical circuit to do your bidding, but can't spin a tuning dial or volume knob.

Speaking of remote controls, they're not all created equal. Some will operate only the basic functions of a component, while others will do almost anything but the dishes. Many A/V systems use a single remote control to handle all the components. But some, such as the Marantz AVSS212CD, give you one remote for the audio components and another for the video. *Continued on page 176*

SEPARATE AUDIO AMPLIFIER	AMP POWER (Watts per channel)	AUDIOCASSETTE DECK	TURNTABLE DRIVE SYSTEM	LINEAR TRACKING	SPEAKER DIMENSIONS (HxWxD, to nearest inch)	WOOFER DIAMETER	MIDRANGE DIAMETER	TWEETER DIAMETER	COMPONENTS FINISH	LV PLAYER	CD PLAYER	LV/CD PLAYER	AUDIO EQUALIZER	STEREO SYNTHESIZER	DOLBY SURROUND	UNIFIED REMOTE	ON SCREEN PROGRAM	COMPONENTS SOLD SEPARATELY	PRICE
No	130	Double	Belt	No	33x15x12	12	5	3	Black	No	Yes	No	Yes	No	No	No	No	Yes	**$3,000**
No	165	Double	Direct	No	33x17x16	12	4	1	Black	No	Yes	No	Yes	No	No	No	No	Yes	**$3,500**
Yes	110	Single	Belt	Yes	33x17x16	12	4	1	Black	No	Yes	No	Yes	No	No	No	Yes	Yes	**$4,000**
No	110	Double	Belt	No	63x17x17	12	4	1	Black	No	Yes	No	Yes	Yes	Yes	No	No	Yes	**$3,800**
Yes	150	Double	Belt	Yes	—	12	4	1	Black	No	Yes	No	Yes	Yes	No	Yes	Yes	Yes	**$3,700**
Yes	100	Single	—	—	42x14x16	8	1⅓	1	Black	No	Yes	No	No	No	—	—	—	Yes	**$5,199**
Yes	120	Single	—	—	42x14x16	8	1⅓	1	Black	No	Yes	No	No	No	—	—	—	Yes	**$5,799**
Yes	120	Single	—	—	42x14x16	8	1⅓	1	Black	No	Yes	No	No	Yes	—	—	—	Yes	**NA**
Yes	130	Double	—	—	14x27x11	12	5	1	Black	No	Yes	No	No	Yes	Yes	Yes	Yes	Yes	**$3,999**
Yes	50	Double	Belt	Yes	15x37x14	12	NA	—	Black	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	**$4,500**
Yes	50	Double	Belt	Yes	15x47x17	12	NA	—	Black	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	**$7,300**
Yes	50	Single	Direct	Yes	16x9x10	8	—	1	Black	No	Yes	No	Yes	No	No	Yes	Some	Yes	**NA**
Yes	100	Single	Direct	Yes	25x14x13	11	4	1	Black	No	Yes	No	Yes	No	No	Yes	Yes	Yes	**NA**
Yes	90	Double	Direct	Yes	32x18x13	15	4	3	Black	No	Yes	No	No	No	No	Yes	No	Yes	**NA**
Yes	100	Double	Direct	Yes	30x15x11	12	4	3	Black	No	Yes	No	No	No	No	Yes	No	Yes	**NA**
No	80	Double	Direct	No	30x15x11	12	4	3	Black	No	No	No	No	No	‡	No	No	Yes	**NA**
Yes	55	Double	Direct	No	26x14x11	10	5	3	Black	No	No	No	No	No	No	No	No	Yes	**NA**
Yes	100	Double	Belt	No	36x16x12	12	5	3	Black	No	No	No	Yes	No	NA	NA	NA	Yes	**$2,200**
Yes	100	Double	Belt	No	36x16x12	12	5	3	Black	No	Yes	No	Yes	No	NA	NA	NA	Yes	**$3,000**
Yes	100	Double	Belt	No	36x16x12	12	5	3	Black	No	Yes	No	Yes	No	NA	NA	NA	Yes	**$5,000**
No	100	—	—	—	—	—	—	—	Black	No	No	No	No	No	Yes	Yes	Yes	Some	**$2,200**
No	100	—	—	—	—	—	—	—	Black	No	No	No	No	No	Yes	Yes	Yes	Some	**$3,800**
No	140	Double	Belt	No	38x16x11	12	5	1	Oak	—	Yes	—	No	Yes	No	No	No	Yes	**$2,995**

‡‡Available with larger speakers. ‡Sansui CinemaSurround.

FREE
Scotch™ Video Tapes!
when you buy a
Video RoomMate® system.

offer expires
1/15/87
see dealer
for details

A Quick Plug for Bigger Sound.

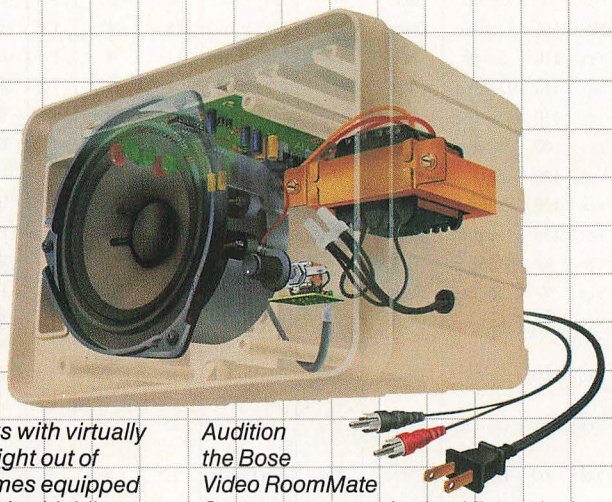
Wide-screen sound is one of the reasons why theater viewing seems more like the real thing. There's a lot of good sound in today's video soundtracks as well, but you can't really enjoy it through the speaker built into your television set. With the new Bose® Video RoomMate® powered speakers, though, you can finally take advantage of the fidelity that's trapped in video—and take your home video system one step closer to the theater itself.

Just plug the system into a VCR, television, or video disc player, and you'll hear your videos with true high fidelity. The Bose Video RoomMate system brings high-fidelity sound to nearly any video system because it comes with its own built-in amplifier and active equalizer.

In fact, the Video RoomMate system uses a lot of the audio technology that made the Bose 901® speaker an audio legend.

Best of all, the Video RoomMate system is very easy to use. It works with virtually any video component, right out of the box. The system comes equipped with RCA plugs, magnetic shielding and a volume control. Optional mounting accessories like the mounting arm shown on the left let you easily place the Video RoomMate system almost anywhere in your system. And the price of the system means that nearly everyone can afford the price of admission.

Video Review magazine recently voted the Bose Video RoomMate® system as "one of the best video products of 1985." We think you'll agree.



Audition the Bose Video RoomMate System at your authorized Bose dealer. For more information, write Bose Corporation, Dept. VR, 10 Speen Street, Framingham, MA 01701.

BOSE®

Video Roommate®

POWERED SPEAKER SYSTEM

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For additional information, circle No. 41 on Reader Service Card.

STEREO VIDEO SPEAKERS

IT'S NO JOKE—SPEAKERS JAZZ UP THE AUDIO OF VIDEO

With the staggering spectrum of audio options now vying for the videophile's undivided attention, choosing speakers becomes more important than ever.

Most high-end monitor/receivers are equipped with a pair of passable speakers. But if you really want to experience the thrilling "big sound" that stereo TV and surround-sound encoded videos can provide, you'll need larger, separate speakers that can be optimally positioned on either side of your screen.

Ideally, if you're aiming for good stereo (either from VCR playback, a videodisc player or broadcast stereo TV) you'll want the two front speakers flanking your TV screen. But if you place speakers right up against your TV set and those speakers have not been magnetically shielded, you'll probably see the colors along the edges of your screen becoming distorted and inaccurate. Moving the speakers away from the screen by a couple of feet will correct the problem, but if you can't do that, be sure to choose speakers specifically designed for use alongside TV sets. Many of the latest models have proper magnetic shielding for that application. If you set up your speakers too far from the TV, a lot of dialogue will seem to drift off screen. In Dolby Surround movies shown in theaters, there's a separate speaker behind the screen that keeps the dialogue firmly positioned where it should be. But in broadcast stereo TV programs, there is no third, center, channel. Many of the surround-sound processors now available do provide such a center-channel output, but to exploit that channel you'll need another amplifier over and above the extra one you're going to need for those rear-channel speakers.

When you use rear-channel speakers with sur-

round-sound processors, it's generally agreed that they don't have to be nearly as big or powerful, or have as wide a frequency response, as your main front speakers. And since the speakers aren't going to be close to your TV screen, you don't have to worry about ensuring that they're magnetically shielded.

The stereo amplifiers built into even the very best new stereo TV sets rarely deliver more than about five or 10 watts of audio power per channel. To the seasoned audiophile, that's barely enough. Still, you can compensate for the low audio-amplifier power by choosing loudspeakers that require relatively little electrical input power to deliver resounding loudness levels—"high efficiency" speakers. Of course, speaker efficiency is unrelated to how accurate it sounds. So, first ask your equipment dealer to name a few high-efficiency models that are in your price range. Then listen for the best, most realistic sound quality. An efficiency rating can be estimated from the sensitivity specification listed in the speaker manufacturer's brochures. A rating is quoted in dB, and the higher the number, the less power you'll need to produce adequate sound levels. For instance, a sensitivity rating of 87 dB or less indicates a low-efficiency speaker—that is, one that would require more power. A rating that falls between 87 and 90 dB would be considered a medium efficiency unit, while ratings above the 90 dB mark are considered to be high in efficiency.

Some of the surround-sound processors you can buy now also have provisions for a subwoofer output. A subwoofer is a special loudspeaker that reproduces only the very lowest bass tones of program material. But if you add this type of speaker you'll need yet another amplifier to drive it. An ideal surround-sound arrangement might then require six speakers and three stereo amplifiers. One of those stereo amps drives the main front speakers, another handles the rear speakers while the third is used, in effect, as a pair of mono amplifiers.

Incidentally, subwoofers can be placed just about anywhere in the listening room; they don't have to be near the video screen. That's because low-frequency tones are

SELF-POWERED SPEAKERS

MANUFACTURER	MODEL NO.	WOOFER DIAMETER (Inches)	MIDRANGE DIAMETER (Inches)	TWEETER DIAMETER (Inches)	POWER (Watts per channel)	IMPEDANCE (Ohms)	DIMENSIONS (HxWxD, to nearest inch)	PRICE PER PAIR
BOSE	RoomMate	4½	—	—	—	NA	6x9x5	**$229**
BOSE	Video RoomMate	4½	—	—	—	NA	6x9x5	**$279**
FISHER	STA-226	8	4	3	30	—	19x11x11	**NA**
FISHER	STA-341	8	4	3	30	—	24x10x11	**NA**
FISHER	STA-361	8	4	3	30	—	23x10x11	**NA**
FISHER	STA-381	8	—	3	30	—	26x10x11	**NA**
INFINITY	VRS-2	8	—	1	25	—	18-25x11x12	**$499**
NAD	8100	5	—	¾	40	—	19x7x10	**$248**
PROTON	312	4½	—	1¾	25	8	18x7x11	**$300**
PROTON	313	4½	—	1¾	25	8	23x7x11	**$300**
YAMAHA	NS-W2	10	—	—	45	6	14x18x12	**$499**

SPEAKERS

MANUFACTURER	MODEL NO.	WOOFER DIAMETER (Inches)	MIDRANGE DIAMETER (Inches)	TWEETER DIAMETER (Inches)	POWER (Watts per channel)	IMPEDANCE (Ohms)	DIMENSIONS (HxWxD, to nearest inch)	PRICE PER PAIR
AKAI	AG-S90	4	—	—	NA	8	6x6x6	**$120**
AKAI	SR-LA102	8	4	2	NA	8	30x12x10	**$229**
AKAI	SR-LA202	10	4	2	NA	8	30x13x11	**$269**
AKAI	SR-LA302	12	4	2	NA	8	30x15x13	**$349**
AKAI	SR-LA402	12	4	3	NA	8	40x15x13	**$449**
AKAI	SR-LA502	15	4	3	NA	8	36x18x13	**$429**
AKAI	SW-M30	5	—	2	NA	8	7x15x7	**$200**
AKAI	SW-M40	7	—	1½	NA	8	8x15x7	**$240**
AKAI	SW-M313	7	—	2⅓	NA	8	14x9x7	**$210**
AMERICAN ACOUSTICS	D2500	6½	—	3¾	5	4-8	9x12x7	**$260**

COLLECTOR'S GUIDE

A SPECIAL ADVERTISING SECTION

HOT HOBBY OF THE '80s

Start Your Very Own Video Library— With a Little Bit of Help From CBS/FOX

Video collecting. A few short years ago, that phrase was practically unheard-of. But with the phenomenal spread of VCRs—more than *a third* of all US homes have *at least* one —video collecting is well on its way to becoming the new national pastime.

Never before has it been as fun, easy or inexpensive as it is right now—thanks to the CBS/FOX Five Star Collection II.

Now in its second "phase," the collection consists of selected hit videos, hand-picked from the extensive CBS/FOX catalog, and priced at a very collectible $29.98.

And you won't have to go searching for the CBS/FOX Five Star Collection II. In addition to your local video store, the tapes can be found at music stores, mass merchandise stores, bookstores and other locations.

What titles will you find there? Read on.

In Musicals, which make up a third of the collection, you can choose from such favorites as the lavish *Guys and Dolls*; Oscar®-grabber *Cabaret*; the hilarious *Hello, Dolly!*; *Oklahoma!*; *The Sound of Music*; *West Side Story*; *South Pacific*; *My Fair Lady*; *Man of La Mancha*; *New York, New York*; *All That Jazz*; and *Dr. Dolittle*.

Among the Classics, you'll find *Casablanca*, *The African Queen*, *The Adventures of Robin Hood*, *Arsenic and Old Lace*, *Angels With Dirty Faces* and *Yankee Doodle Dandy*.

Comedy titles include *Revenge of the Pink Panther* and *Some Like It Hot*.

In the Horror genre, there's *Alien*, *The Omen* and *Carrie*.

Action/Adventure boasts *Patton*, as well as four *James Bond* capers starring tough but tender Roger Moore.

Drama offerings are *Rocky*, *Rocky II* and *Rocky III*, as well as *Raise the Titanic*.

In Western excitement, *The Legend of The Lone Ranger*, *The Alamo* and *A Fistful of Dollars* shoot it out.

Rounding out the list is *The Muppets Take Manhattan*, in the Family genre.

The CBS/FOX Five Star Collection. To paraphrase Winston Churchill, never before have so many videos been available, for so little a cost.

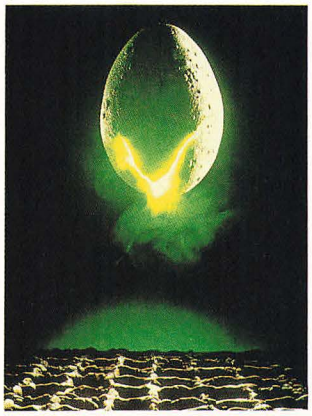
OSCAR® LIVES AT CBS/FOX

The Academy Loved Our Five Star Collection

The Hollywood movie community bestows no higher honor on its members than the revered Academy Award®. And that's why we're so proud of the CBS/FOX Five Star Collection II—with dozens of the coveted statuettes to its credit, the selection is a veritable "who's who" of Oscar® winners.

Among titles that have tabbed Tinseltown's top trinket:

Casablanca (1943): Best Picture; Best Director; Best Screenplay. *Yankee Doodle Dandy*



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$29.98 SUGGESTED RETAIL
FIVE STAR COLLECTION

FIVE STAR COLLECTION II™

GREAT ENTERTAINMENT AT A GREAT PRICE $29.98*

FIVE STAR COLLECTION™ II

GREAT ENTERTAINMENT AT A GREAT PRICE

$29.98*

At CBS/FOX VIDEO, we believe excellence should be celebrated and shared. So we're offering some of the world's most popular films in our new Five Star Collection at just $29.98* each.

CLASSICS
The Adventures of Robin Hood • The African Queen
Angels With Dirty Faces • Arsenic And Old Lace
Casablanca • Yankee Doodle Dandy

MUSICALS
All That Jazz • Cabaret • Doctor Doolittle • Guys And Dolls • Hello, Dolly!
Man Of LaMancha • My Fair Lady • New York, New York
Oklahoma! • The Sound Of Music • South Pacific • West Side Story

COMEDY
Revenge Of The Pink Panther • Some Like It Hot

HORROR
Alien • Carrie • The Omen

ACTION/ADVENTURE
Live And Let Die • Moonraker • Octopussy • Patton
Raise The Titanic • The Spy Who Loved Me

DRAMA
Rocky • Rocky II • Rocky III

WESTERN
The Alamo • A Fistful Of Dollars
The Legend Of The Lone Ranger

FAMILY
The Muppets Take Manhattan

ADD TO YOUR COLLECTION TODAY!

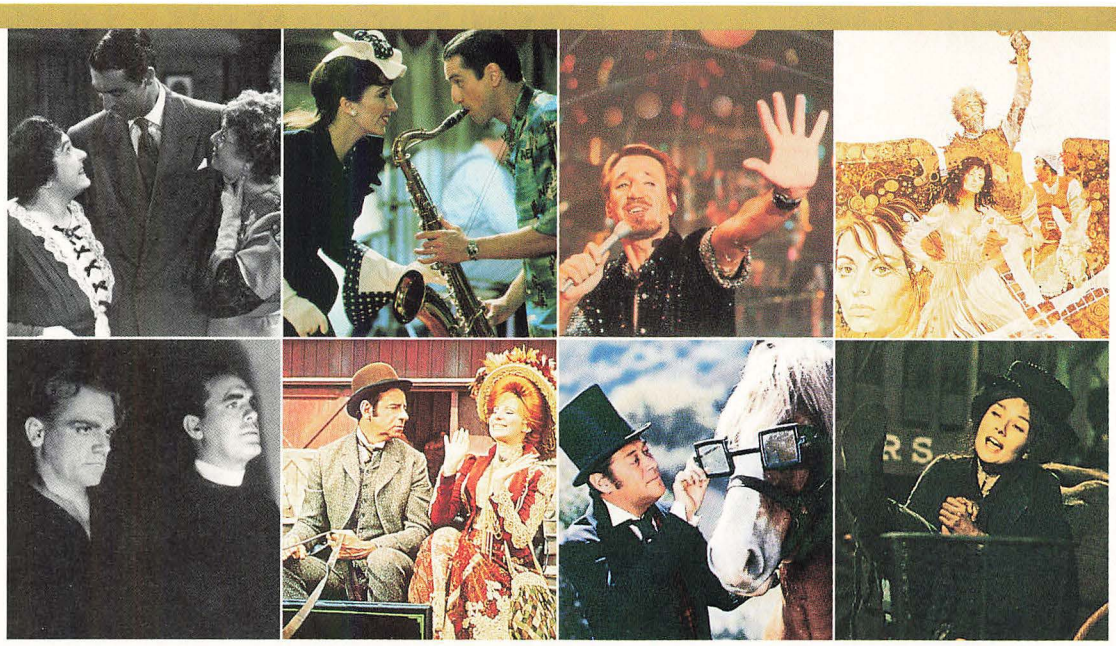
CASABLANCA
Humphrey Bogart's classic, Oscar award-winning CASABLANCA caters to an audience spanning at least two generations. It's an age-old tale of the never-ending struggle between good guys and bad with a love story on the side. Ingrid Bergman must choose between following her husband to America or staying with her ex-lover in Casablanca. Claude Rains stars as the pragmatic Vichy police official and Paul Henried as the fugitive husband. Peter Lorre and Sydney Greenstreet are sinister and loathsome. Starring Humphrey Bogart, Ingrid Bergman, Claude Rains. 103 Min., B&W, 1942, Cat. No. 4514

THE AFRICAN QUEEN
This heart-warming, survival adventure set in war-torn Africa is about a puritanical lady missionary and a hard-drinking riverman who are thrown together aboard a tiny steamer, THE AFRICAN QUEEN. Their escape from their German enemy turns into pursuit as the couple avenges the death of her brother and become romantically involved. Starring Humphrey Bogart, Katharine Hepburn. 105 Min., Color, 1951, Cat. No. 2025

THE ADVENTURES OF ROBIN HOOD
One of the most entertaining films ever, THE ADVENTURES OF ROBIN HOOD is an enchanting film with unfading universal appeal. Errol Flynn stars in the title role dynamically portraying that legendary hero who "steals from the rich and gives to the poor." Olivia de Havilland plays the beautiful Maid Marian, and Claude Rains is superb as the villainous Prince John. A timeless story for audiences of all ages. Starring Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains. 102 Min., Color, 1938, Cat. No. 4540

YANKEE DOODLE DANDY
Based on the brilliant career of George M. Cohan, famed playwright, entertainer and songwriter, YANKEE DOODLE DANDY is unsurpassed as one of the all-time musical classics. James Cagney stars as the celebrated song-and-dance man presenting a grand portrayal of the man and the entertainer. Cagney wins your heart as he did the Academy Award in 1942 for Best Actor. Starring James Cagney, Joan Leslie, Walter Huston, Irene Manning. 126 Min., B&W, 1942, Cat. No. 4513

*Suggested Retail



ARSENIC AND OLD LACE
A strange combination of riotous humor and macabre mystery join hands in the classic farce ARSENIC AND OLD LACE. Cary Grant stars as Mortimer Brewster, an easy going drama critic who discovers that his kind and gentle Aunts Abby and Martha have a bizarre habit of poisoning gentlemen callers and burying them in the cellar. The extraordinary directing talents of Frank Capra shine through in this invigorating and charming comedy classic. Starring Cary Grant, Raymond Massey, Jack Carson, Peter Lorre. 118 Min., B&W, 1944, Cat. No. 4603

ANGELS WITH DIRTY FACES
James Cagney and Pat O'Brien are boyhood pals reunited as adults in the old neighborhood. But Cagney's a notorious gangster, O'Brien a parish priest! To the dismay of both, the neighborhood youths, played by the Dead End Kids, idolize mobster Cagney. Also starring Humphrey Bogart and directed by Michael Curtiz, ANGELS WITH DIRTY FACES is one of Hollywood's all-time best. Starring James Cagney, Pat O'Brien, Humphrey Bogart, The Dead End Kids. 97 Min., B&W, 1938, Cat. No. 4588

NEW YORK, NEW YORK
World War II is finally over, and the flurry of excitement cannot be contained in the streets of New York City. A nostalgic salute to the big band era, NEW YORK, NEW YORK begins in the bustling 1940's when saxophonist Jimmy Doyle finds himself falling in love with aspiring singer Francine Evans. Their budding romance flourishes into marriage and a professional working relationship, but the ambitions that brought them together eventually sweep them tragically apart. Now in the long version. Starring Robert DeNiro, Liza Minnelli. 163 Min., Color, 1977, Cat. No. 4596, Rated PG, Hi-Fi Stereo

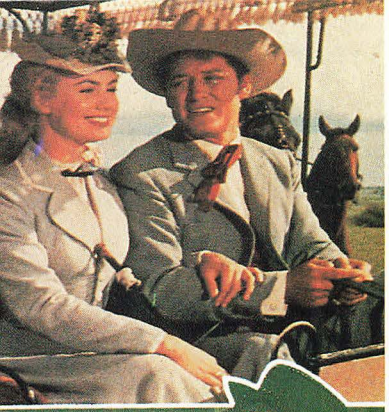
HELLO, DOLLY!
Barbra Streisand stars in this lavish musical comedy based on the long-running hit Broadway show. In this story of a New York matchmaker in the early 1900's, Streisand is splendid in the title role as she belts out the marvelous songs with exceptional gusto. Louis Armstrong is on board too, to sing the famed title song. Starring Barbra Streisand, Walter Matthau. 146 Min., Color, 1969, Cat. No. 1001, Rated G, Hi-Fi Stereo

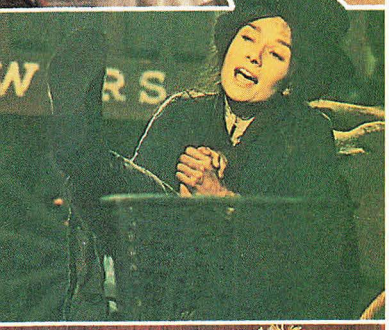
ALL THAT JAZZ
Bob Fosse's spellbinding, semi-autobiographical film is a four-time Academy Award winner. A powerful story of a man driven to find perfection in his work. Roy Scheider gives an unforgettable performance as Joe Gideon, a pill-popping, womanizing Broadway choreographer. Sensational dance sequences highlight this thought-provoking musical. Starring Roy Scheider, Ben Vereen, Ann Reinking. 123 Min., Color, 1979, Cat. No. 1095, Rated R, Hi-Fi Stereo

DOCTOR DOOLITTLE
Rex Harrison stars in the madcap musical adventures of a 19th Century English doctor who walks and talks and squawks with the animals. Based on the charming stories of Hugh Lofting, the good doctor gets himself into all sorts of funny predicaments in this fun family film that earned an Oscar nomination for Best Picture. Starring Rex Harrison, Samantha Eggar. 145 Min., Color, 1967, Cat. No. 1052, Rated G, Hi-Fi Stereo

MAN OF LA MANCHA
The magnificent screen adaptation of the stage play stars Peter O'Toole as Don Quixote, a timeless character who envisions himself as a knight. Sophia Loren is the desirable Dulcinea, a prostitute whom Quixote imagines to be a virginal damsel. The film is highlighted with an exceptionally brilliant score featuring Don Quixote's stirring theme "The Impossible Dream." Starring Peter O'Toole, Sophia Loren, James Coco. 129 Min., Color, 1972, Cat. No. 4575, Rated PG, Hi-Fi Stereo

MY FAIR LADY
Audrey Hepburn stars as the flower girl turned Cinderella. Rex Harrison is the irascible professor of phonetics who bets he can teach her to speak like a duchess. Together they radiate magic, in the sumptuously filmed Academy Award-winning version of the enchanting Lerner-Loewe musical play based upon Shaw's "Pygmalion." MY FAIR LADY is an ironic, intellectual comedy. Yet the movie throbs with romance, yearning and heartbreak – intertwined with some of the most irresistible tunes of all time. Starring Rex Harrison, Audrey Hepburn. 170 Min., Color, 1964, Cat. No. 7038, Rated G





...OSCAR LIVES

Continued...

(1942): Best Actor (James Cagney); Best Sound Recording; Best Scoring of a Musical. *The African Queen* (1951): Best Actor (Humphrey Bogart). *Cabaret* (1972): Best Actress (Liza Minnelli); Best Supporting Actor (Joel Grey); Best Director (Bob Fosse); Best Cinematography; Best Editing; Best Art Direction and Set Design. *West Side Story* (1961): Best Picture; Best Supporting Actor (George Chakiris); Best Supporting Actress (Rita Moreno); Best Director (Robert Wise and Jerome Robbins); Best Color Cinematography; Best Art Direction and Set Design (color); Best Sound; Best Scoring (musical); Best Costume Design; Best Editing. *Rocky* (1979): Best Picture; Best Director (John G. Avildsen).

There are more, but you get the picture: The Five Star Collection II is a proven winner.

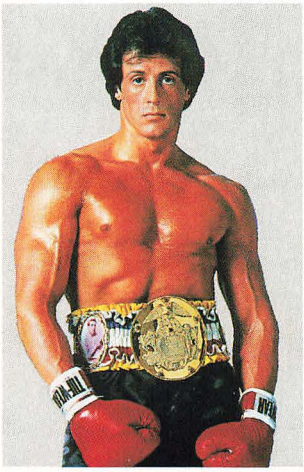
ROCKY SOCKS IT TO YOU

We've Got Him In Our Corner (Phew!)

He was man enough to pull himself up out of the gutter in *Rocky*...he rose to victory in *Rocky II*...and he came back to battle Mr. T in *Rocky III*.

With each new film, Sylvester Stallone scored a decisive victory for the American Dream. Now you can win too by owning all three knockout titles for the low Five Star Collection II price of $29.98 apiece.

Bring the screen slugfests of the century into your living room—it's as easy as I, II, III!



'TIS THE SEASON...

Holiday Gift Giving Was Never So Easy —Or So Inexpensive

Now that *everybody* has a VCR, choosing holiday gifts for the special people in your life should be a breeze. But where

do you find the best videos? And how can you be sure you're getting your money's worth? The CBS/FOX Five Star Collection II has the answer to both questions.

To begin with, the collection —which features dozens of blockbuster movies in a variety of genres—really does provide "something for everyone." From beloved old Classics to recent Oscar® winners, the star-studded collection is as comprehensive as it is impressive.

Now here's the second piece of good news: It won't cost you an arm and a leg to take advantage of this Hollywood hit parade. While many other videos are selling for $80 and more, the titles in the CBS/FOX Five Star Collection II are priced at an unbelievable $29.98.

Now, let's get to work on that holiday shopping list. For Aunt Minnie, who just *loves* Cary Grant, there's *Arsenic and Old Lace* among other Classics. For Uncle Harold, the horror fan in your clan, how about the chilling *Omen* or the shocking *Alien*? Cousin Claire the comedy lover is sure to be tickled by *Revenge of the Pink Panther* and *Some Like it Hot*. Sister Sarah, with her soft spot for songs, will croon along with *Oklahoma!* and other musicals.

For Alan, the action aficionado, there are *Patton*, four 007 flicks, three *Rockys* and some wild Westerns. And for little Megan, who adores the Muppets, there's *The Muppets Take Manhattan*.

And don't forget to get a video for that other very important person on your list—you!

GET 'EM NOW

Five Star Collection I titles still available at $29.98 in most stores:

*The Maltese Falcon; Chitty Chitty Bang Bang; The King and I; Yentl; Bill Cosby, Himself; M*A*S*H; Nine To Five; Young Frankenstein; Romancing the Stone; For Your Eyes Only; Thunderbolt and Lightfoot; War Games; Papillon; Goldfinger; Dr. No; Diamonds are Forever; On Golden Pond; Butch Cassidy and the Sundance Kid; The Magnificent Seven; The Muppet Movie; The Great Muppet Caper; The Black Stallion; The Black Stallion Returns.*

007 TIMES 4

No star has captured James Bond's debonair, yet painfully human, character as well as Roger Moore has. And nobody but CBS/FOX offers you four of the biggest 007 smash hits, all starring the mannerly, masculine Mr. Moore. Choose from *The Spy Who Loved Me, Live and Let Die, Moonraker* and *Octopussy*.

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CABARET
"Here life ees beautiful" hisses the lascivious Master of Ceremonies as he welcomes everyone to the Kit-Kat Klub, a sleazy Berlin nightery that mirrors the decay and decadence of Germany on the eve of Hitler's rise to power. So begins this haunting musical drama about the affairs of an egocentric American girl who dreams of becoming a star while working as a singer in this third rate cabaret. Starring Liza Minnelli, Joel Grey, Michael York. 119 Min., Color, 1972, Cat. No. 7035, Rated PG

WEST SIDE STORY
An Academy Award winner ten times over, WEST SIDE STORY is an extravaganza acclaimed for its musical and choreographic expertise. Set in the late 1950's, this New York ethnic street gang exposé is in reality an update of the classic Romeo and Juliet tragedy. Natalie Wood stars as Maria, who incites conflict by falling in love with the leader of her brother's rival gang. The genius of Leonard Bernstein's score makes this a musical and dramatic classic. Starring Natalie Wood, Richard Beymer. 150 Min., Color, 1961, Cat. No. 4519, Hi-Fi Stereo

OKLAHOMA!
Rodgers' and Hammerstein's immortal American classic, OKLAHOMA! is still the world's greatest musical. The famous tunes "People Will Say We're In Love," "Oh What A Beautiful Mornin'," "The Surrey With The Fringe On Top," and "Oklahoma!" still ring out with fresh, undiminished charm and vigor. Starring Gordon MacRae, Shirley Jones, Rod Steiger. 140 Min., Color, 1955, Cat. No. 7020

THE SOUND OF MUSIC
Academy Award Winner for Best Picture, THE SOUND OF MUSIC is a warm romantic, internationally acclaimed musical. The story is of a young girl named Maria who is uncertain about her decision to enter a religious order and becomes governess to the 7 children of an ex-naval captain. With her charm and music, Maria wins over the rebellious children – even the dictatorial Captain. Starring Julie Andrews, Christopher Plummer, 174 Min., Color, 1965, Cat. No. 1051, Rated G, Hi-Fi Stereo

GUYS AND DOLLS
This delightful film features one of the finest casts ever assembled. As gentleman gambler Sky Masterson, Marlon Brando gives an impressive debut as a song-and-dance man. Jean Simmons is charming as the beautiful Save-a-Soul missionary who thinks Sky's the limit and saves him – for herself. Frank Sinatra croons in his inimitable manner as Nathan Detroit, the crap-game operator who's been engaged to one doll for 14 years – the ever patient Adelaide, played by Vivian Blaine. Starring Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine. 150 Min., Color, 1955, Cat. No. 7039

SOUTH PACIFIC
On a lush tropical island swarming with Sea-bees, nurses, natives and coconut palms, the Rodgers and Hammerstein musical classic of love and war unfolds. Filmed on location in Hawaii using innovative color camera work, SOUTH PACIFIC stars Rossano Brazzi as the polished French plantation owner with a checkered past. Mitzi Gaynor portrays the bubbling, simple-hearted navy nurse who cannot wash him out of her hair – or heart. Starring Rossano Brazzi, Mitzi Gaynor, John Kerr, France Nuyen. 150 Min., Color, 1958, Cat. No. 7045

SOME LIKE IT HOT
In one of the greatest comedies of all time, Tony Curtis and Jack Lemmon star as two musicians on the run from gangsters in the 1920's. When they discover that there is no place they can hide, they disguise themselves as women with an all girl band. Co-starring Marilyn Monroe, this all-time comedy classic was directed with style and wit by the inimitable Billy Wilder. Starring Tony Curtis, Jack Lemmon, Marilyn Monroe. 120 Min., B&W, 1959, Cat. No. 4577

REVENGE OF THE PINK PANTHER
REVENGE OF THE PINK PANTHER finds Peter Sellers returning for his fifth frolic in the lovable Pink Panther comedy series. Clouseau (Sellers) has supposedly been murdered and Chief Dreyfus is thrilled to be rid of the bumbling inspector. But the murder is only a facade, allowing Clouseau to do his sleuthing incognito. Directed by Blake Edwards it's hilarious fun. Starring Peter Sellers, Dyan Cannon, Herbert Lom. 99 Min., Color, 1972, Cat. No. 4610, Rated PG

CARRIE
Based on the novel by Stephen King ("The Shining," "The Stand"), CARRIE is the story of a young girl with telekinesis. The school wallflower and the brunt of her classmates' jokes, Carrie's revenge is the focus of this tense, stylish horror film. Blood runs rampant in a terrifying homage to the macabre. This film made Sissy Spacek a star and features John Travolta and Amy Irving in their first important screen roles. CARRIE established director Brian DePalma as a new creative force in motion pictures. Starring Sissy Spacek, John Travolta, Nancy Allen, Piper Laurie, Amy Irving. 98 Min., color, 1976, Cat. No. 4515, Rated R

ALIEN
A routine mission to investigate a transmission of unknown origin on a barren planetoid becomes a horror story in which the inescapable alien power is determined to kill the space crew. Starring Tom Skerritt, Sigourney Weaver, Veronica Cartwright. 116 Min., Color, 1979, Cat. No. 1090, Rated R

THE OMEN
This riveting tale of the supernatural explores the Biblical prophecy foretelling the coming of Armageddon – the final confrontation between the forces of good and evil that begins with the birth of the son of Satan – in human form. Gregory Peck and Lee Remick star as the unknowing parents of the Anti-Christ and find themselves trapped in a web of seemingly inexplicable tragedies. Starring Gregory Peck, Lee Remick. 111 Min., Color, 1976, Cat. No. 1079, Rated R, Hi-Fi Stereo

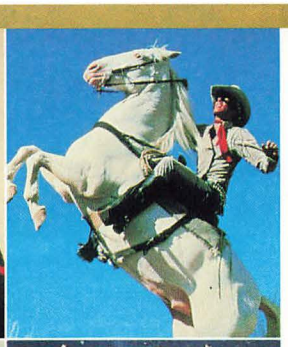
PATTON
An epic adventure drama of one of America's top World War II generals. Often considered a free wheeling and controversial figure, George Patton is revealed in this brilliant portrayal as a man of many qualities – fighter, leader, master strategist and a sensitive, dedicated soldier. Starring George C. Scott, Karl Malden. 171 Min., Color, 1970, Cat. No. 1005, Rated PG, Hi-Fi Stereo

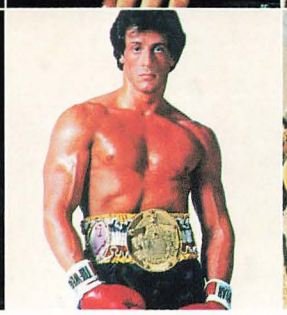
LIVE AND LET DIE
It's all in the tarot cards. Threats more deadly, evil more sinister and women more beautiful than ever before. But he's got the cards stacked on his side. Because he's Bond and now he must live or let die. Roger Moore makes his debut as the indomitable 007 in this top-notch entertainment. With him in this exciting tale of narcotics and voodoo is beautiful Jane Seymour. Starring Roger Moore, Yaphet Kotto, Jane Seymour. 121 Min., Color, 1973, Cat. No. 4633, Rated PG

OCTOPUSSY
Murder, treasures and an army of scantily-clad lethal lovelies is a mixture of mystery and action only to be found in the world of James Bond. With its endless array of winsome, grasping villains, explosive action, visually stunning exotic locations and, of course, an incredible assortment of gizmos and gadgets, here is Bond at his best. Roger Moore is the world's greatest spy as you've never seen him before. Landmark adventure sets a new standard in 007 entertainment. Starring Roger Moore, Maud Adams, Kristina Wayborn. 131 Min., Color, 1983, Cat. No. 4715, Rated PG, Hi-Fi Stereo

MOONRAKER
Roger Moore is back as James Bond in this popular 007 film. His new mission is to find the Moonraker, a space shuttle that has been stolen. He is challenged by the powerful Hugo Drax, a rich industrialist obsessed with the conquest of space. Starring Roger Moore, Michael Lansdale. 126 Min., Color, 1979, Cat. No. 4636, Rated PG, Hi-Fi Stereo

THE SPY WHO LOVED ME
THE SPY WHO LOVED ME is James Bond at his exciting best – with spectacular stunts, dazzling special effects, mechanical wizardry, gorgeous girls and exotic locales. This time around, 007 (Roger Moore) is out to get the sadistic shipping magnate Karl Stromberg (Curt Jurgens) and his towering henchman with the razor-sharp teeth, "Jaws." Sweetening the entertaining brew is Barbara Bach – as a beautiful Russian agent. Starring Roger Moore, Barbara Bach, Curt Jurgens. 124 Min., Color, 1977, Cat. No. 4638, Rated PG, Hi-Fi Stereo





RAISE THE TITANIC
Seventy years after the sinking of the Titanic, speculation mounts: in her hold may be the world's supply of an ore vital to an impregnable nuclear defense. From the Kremlin and the White House come the order: find the Titanic and raise her from her icy grave. Which super power will get there first? Starring Jason Robards, Richard Jordan, David Selvy, Ann Archer. 112 Min., Color, 1980, Cat. No. 9023, Rated PG, Hi-Fi Stereo

ROCKY
Awarded Best Picture of the Year in 1976, ROCKY has won the hearts of millions. Sylvester Stallone stars in the title role as a two-bit fighter with a once-in-a-lifetime shot at the world heavyweight title. Talia Shire plays Adrian, a lonely young woman who develops a tender and beautiful relationship with Rocky. A timeless story about the pursuit of the Great American Dream. Starring Sylvester Stallone, Talia Shire, Burgess Meredith, Burt Young. 121 Min., Color, 1976, Cat. No. 4546, Rated PG, Hi-Fi Stereo

ROCKY II
After remarkably holding his own in the brutal fight for the heavyweight title, Rocky must now learn to cope with the realities of this success – notoriety, wealth, and the responsibilities that have accompanied his marriage to Adrian. Yet the main focus is on Rocky's second shot at the world heavyweight title and his decision to fight the deadly Apollo Creed again leads to a sensational climatic bout. Starring Sylvester Stallone, Talia Shire, Burgess Meredith, Burt Young. 119 Min., Color, 1979, Cat. No. 4565, Rated PG, Hi-Fi Stereo

ROCKY III
Rocky is now the heavyweight champ in the third thrilling episode of the Rocky saga, but Rocky's dignity is affronted by a baiting challenger, Clubber Lang. The careless Rocky is soundly beaten by the ruthless challenger. Despondent, Rocky is taught to be determined again by his former opponent Apollo Creed who supervises his training for the rematch. Starring Sylvester Stallone, Talia Shire, Burgess Meredith. 100 Min., Color, 1982, Cat. No. 4708, Rated PG, Hi-Fi Stereo

A FISTFUL OF DOLLARS
Screen sensation Clint Eastwood gives a most unique performance in the western A FISTFUL OF DOLLARS. The antithesis of the professional gunslinger, Eastwood's character has no name, no horse and no money. He does have an exceptionally swift draw and his proficiency at gunslinging embroils him in an explosive battle between two rival families. A tremendous western combining the finest in action, adventure and suspense. Starring Clint Eastwood, Marianne Koch. 96 Min., Color, 1964, Cat. No. 4556

THE ALAMO
THE ALAMO is a mammoth 12 million dollar production featuring the directing, producing and acting talents of box-office favorite, John Wayne. The film reproduces the bloody struggle for Texas' independence. Guiding the legendary defense of the Alamo were David Crockett (John Wayne), James Bowie (Richard Widmark), and William Barret Travis (Laurence Harvey)...three courageous men who believed intently in the sanctity of freedom. Starring John Wayne, Richard Widmark, Laurence Harvey. 161 Min., Color, 1960, Cat. No. 4561

THE LEGEND OF THE LONE RANGER
Follow the thrilling adventures of the Lone Ranger and his Indian companion Tonto as they try to restore law and order in a gradually changing West. Klinton Spilsbury gives a remarkable performance as America's timeless hero. The film vividly traces the life of the masked man – from the birth of his friendship with Tonto to the duo's dynamic rescue of President Grant. Starring Klinton Spilsbury, Michael Horse, Christopher Lloyd. 98 Min., Color, 1981, Cat. No. 9034, Rated PG, Hi-Fi Stereo

THE MUPPETS TAKE MANHATTAN
Attempting to crash the big time, America's favorite eccentrics run into a sleazy producer (Dabney Coleman) who gives them a lesson on the seamier side of show biz. But it all works out in the end – the Muppets take Manhattan and Miss Piggy takes Kermit to the altar! Special guest appearances by Joan Rivers, Elliott Gould, Art Carney, Liza Minnelli, James Coco, Gregory Hines. 94 Min., Color, 1984, Cat. No. 6731, Rated G, Hi-Fi Stereo, Closed Captioned by NCI

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non-directional; you can't really say for sure where those ultrabass tones are coming from. Location cues are derived from the middle and high frequencies; the lows simply add power and excitement to the overall sound field. Once you've listened to the aurally stimulating soundtracks of such films as *Return of The Jedi* or *Star Trek III: The Search for Spock* using a subwoofer in addition to the other surround-sound speakers, you'll never want to give it up. And a subwoofer can even improve the sound of broadcast stereo-TV programs.

Of course, if you're going the full route and setting up for surround-sound video you'll have to buy one or more stereo amplifiers. But even if simple stereo is what you're after, if you don't already own a stereo component system and your TV monitor or monitor/receiver doesn't have built-in stereo-audio amplifiers, you'll need to buy a separate amplifier to drive your new speakers.

Again, the task of matching the speakers to the right amount of amplifier power is crucial. In a typical home environment, if you've chosen high-efficiency speakers 20 to 30 watts of power per channel should be more than enough for present and future needs. On the other hand, if you can't resist the sound quality of a certain pair of speakers despite their low efficiency rating, you may need

SPEAKERS

MANUFACTURER	MODEL NO.	WOOFER DIAMETER (Inches)	MIDRANGE DIAMETER (Inches)	TWEETER DIAMETER (Inches)	RECOMMENDED MIN. AMP POWER (Watts per channel)	IMPEDANCE (Ohms)	DIMENSIONS (HxWxD, to nearest inch)	PRICE PER PAIR
AMERICAN ACOUSTICS	D3500	8	—	3¾	5	4-8	19x11x8	**$340**
AMERICAN ACOUSTICS	D4500	10	5	3¾	5	4-8	24x15x10	**$500**
AMERICAN ACOUSTICS	D5500	12	5	3¾	5	4-8	27x16x10	**$700**
AMERICAN ACOUSTICS	D8500	15	5	1	5	4-8	18x30x14	**$980**
AMERICAN ACOUSTICS	D9500	12	5	3¾	5	4-8	39x16x15	**$1000**
AUDIOSOURCE	LS-1	4	—	1	5	8	7x5x5	**$180**
AUDIOSOURCE	LS-1	4	—	1	5	8	8x5x5	**$199**
AUDIOSOURCE	LS-7	6½	—	1	5	8	14x9x7	**$260**
AUDIOSOURCE	LS-9	8	—	1	5	8	18x12x9	**$320**
AUDIOSOURCE	LS-10	4	—	1	5	8	8x5x5	**$120**
BES	SM-80	—	—	—	5	8	24x15x4	**$370**
BOSTON ACOUSTICS	A40V	6½	—	¾	5	8	14x8x7	**$180**
CABASSE	GALIOTE	6	—	1	10	8	11x8x8	**$900**
CABASSE	M20	(2) 4	—	1½	—	NA	20x7x15	**$2,000**
CABASSE	M30	(1) 6	—	1½	—	NA	15x7x12	**$1,500**
CABASSE	M-100	(4) 4	2 (4)	1½	—	NA	40x16x18	**$5,600**
DESIGN ACOUSTICS	PS-6V	6	—	¾	10	8	12x8x12	**$260**
FISHER	STV-015	8	4	3	10	8	19x11x14	**$300**
FISHER	STV-816	10	4	3	60	8	25x12x10	**$200**
FISHER	STV-827	12	4	3	100	8	30x14x13	**$300**
FISHER	STV-875	15	4	3	100	8	36x17x13	**$400**
FISHER	STV-890	15	5	3	150	8	39x18x13	**$600**
FISHER	STV-012A	8	4	3	3	—	19x11x11	**NA**
FISHER	STV-013A	8	4	3	3	—	24x10x11	**NA**
FISHER	STV-340	8	4	3	3	—	23x10x11	**NA**
FISHER	STV-380	8	4	3	3	—	26x10x11	**NA**
FRIED	Beta	6½	—	2½	20	8	13x8x9	**$300**
FRIED	G/3	10	6½	¾	20	8	44x16x18	**$2,190**
FRIED	Q/3	8	—	1	20	8	20x11x19	**$400**
FRIED	Studio IV	8	—	¾	20	8	39x12x18	**$1,200**
FRIED	Subwoofer	10	—	—	20	8	24x15x12	**$650**
FULTON	Crescendo	(3) 8	5	(3)2¼	15	8	48x12x12	**$3,500**
FULTON	Rhapsody	8	5	(2)2¼	10	8	38x12x12	**$1,950**
FULTON	Symphony	(5) 8	(2) 5	(2)2¼	25	8	50x24x24	**$5,900**
FULTON	Tempo	8	5	(2)2¼	10	8	19x12x10	**$995**
INFINITY	VRS-3	8	—	1	5	4	18-25x11x12	**$299**
INFINITY	VRS-4	6½	—	¾	5	4	14x8x8	**$199**
JVC	SxA3	8*	—	1	25	6	25x14x12	**$400**
LUXOR	9906	5	4	1	NA	4	18x6x6	**$289**

**Passive radiator.*

as much as 75 to 100 watts of power per channel to achieve the same realistic sound levels.

It would be nice if you could measure and evaluate speakers by connecting them to some test equipment or to a computer and have the equipment tell you exactly which ones are perfect for your particular needs. But that simply is not the case. Luckily, an even finer instrument *does* exist—in the form of your own two ears. In the final analysis, it's the listening tests that really count. When judging speakers, it's a good idea to compare two pairs at a time, quickly switching from one to the other. After a few such pairings, known as A-B tests, you'll quickly zero in on the speakers that are just right for you. —Len Feldman

ASK BEFORE YOU BUY . . .

▶ How do the speakers hook up to the TV or receiver? Although most manufacturers now include provisions for connecting speakers, make sure the gear you're buying does.

▶ How much power do the speakers need? Even the best new stereo TVs rarely deliver more than five to 10 watts of power per channel. If the speakers you select require more, you'll need to use an additional amplifier, or self-powered speakers, which run off AC current.

▶ Are the speakers "two-way" or "three-way"—that is, do they employ two or three speaker elements? Although more is not necessarily better, you'll want your speakers to reproduce all sounds faithfully. The best guides are your own ears.

SPEAKERS

MANUFACTURER	MODEL NO.	WOOFER DIAMETER (Inches)	MIDRANGE DIAMETER (Inches)	TWEETER DIAMETER (Inches)	RECOMMENDED MIN. AMP POWER (Watts per channel)	IMPEDANCE (Ohms)	DIMENSIONS (HxWxD, to nearest inch)	PRICE PER PAIR
MAGNEPAN	MG-Ic	428†	—	68†	40	5	60x22x2	**$875**
MAGNEPAN	MG-IIc	500†	—	68†	40	5	71x22x2	**$1,225**
MAGNEPAN	MG-IIIa	620†	170†	15†	50	4	72x23x2	**$1,995**
MAGNEPAN	SMGA	370†	—	58†	40	4	48x19x2	**$525**
MAGNEPAN	TYMPANI IVA	1254†	135†	15†	100	4	72x54x2	**$3,750**
NEC	AVS-300	5½	—	1	5	8	10x7x6	**$199**
NEC	RS-100	8(2)	1¼	1	25	4	14x42x16	**$1,500**
NEC	RS-500	12	5	1	15	8	14x27x11	**$499**
OWI	BA100	4		1	25	8	7x4x5	**$110**
OWI	BA401	4	2	½	50	8	7x4x5	**$130**
OWI	P1	25†	—	1½	35	8	14x9x3	**$270**
OWI	P2	36†	—	1½	50	8	16x10x3	**$330**
PARASOUND	AWS-280	5	—	2	20	4	15x10x8	**$230**
PARASOUND	BPI-A60	12	—	—	60**	—	28x16x14	**$900**
PARASOUND	CPI-440	4	—	1	10	4	9x6x7	**$215**
PARASOUND	CMS-330	4	—	1	30	4	9x5x4	**$200**
PARASOUND	CRS-220	4	—	1½	—	4	8x5x5	**$100**
PARASOUND	CSS-810	8	—	2	25	4	16x11x9	**$180**
PARASOUND	OPI-880	8	—	1	30	4	39x19x12	**$750**
PARASOUND	VPI-660	6	—	1	10	4	19x9x10	**$295**
PIONEER	CS-V9000	12	4¾	—	80	6	27x15x14	**$1,200**
POLK	VS-12	6½	—	1	3	6	14x9x11	**$200**
POLK	VS-19	6½	—	1	3	6	17x19x11	**$300**
POLK	VS-25	6½	6½	1	3	6	21x9x11	**$400**
PROTON	302	4½	—	1¼	3½	8	18x7x7	**$130**
PROTON	303	4½	—	1¼	3½	8	23x7x7	**$150**
QUASAR	SW494	11½	4¾	NA	NA	8	29x16x16	**$350-400**
SANSUI	S-V727U	8	4	2	NA	8	13x34x10	**$320**
SANSUI	S-V828U	10	4	2½	NA	8	13x37x11	**$460**
SANSUI	S-V929U	12	4	2½	NA	8	15x41x11	**$600**
SONAB	OA-50	6½	—	1	20	8	15x19x13	**$800**
SONAB	OA-51	7	—	1	20	8	17x12x11	**$1,000**
SONAB	OA-52	7	—	1	20	8	16x21x15	**$1,700**
SONY	APM-615	8	4	2	10	8	34x20x26	**$400**
SPECO	BAS-3	4	2	1	**	4	7x5x4	**$179**
SPECO	DMS-3	4	2	1	30	4	7x5x4	**$99**
SPECO	DMS-3A	4	2	1	30	4	7x5x4	**$99**
SPECO	WAS-3	4	2	1	**	4	7x5x4	**$179**

***Built-in amp. †In square inches.*

SATELLITE RECEIVERS

SAY "NYET" TO BOREDOM WITH A SPACE-AGE SIGNAL SNIPER

They have been kicked around by everybody from US senators to small-time cable operators. But home satellite systems have survived, and now just about everybody accepts them for what they are: a rich source of video and audio programming.

In fact, many insiders believe that there's never been a better time to buy a satellite system.

Even with the scrambling of premium movie channels, there's still plenty to watch; in fact, scanning the satellite skies can be the most exciting and educational hobby you'll find in the whole field of consumer electronics. Besides being able to tune in to broadcasts from around the globe, you'll find no fewer than 60 audio programs of one kind or another (from background music in your choice of format to gospel to readings for the blind) and even three separate 24-hour teletext services updated regularly.

Before you can take advantage of these multiple viewing and listening options, however, you have some choices to make. Although this article covers only receivers, you *will* have to make decisions as to what kind of dish and other system components you want. So before we delve into receivers, let's take a look at some of those decisions, and how to approach them.

Large dish or small dish? That depends on where you live and how many channels you're willing to settle for. There are two satellite bands, each requiring its own specially designed reception equipment. The C-band, which requires a dish between six and 12 feet, has more than 100 channels to offer, including all of those premium channels. If you live in Kansas, where the satellite signals are strongest, you may be able to get by with a dish as small as six or eight feet. The farther you live from the center of the country, the bigger the dish

you'll need to share viewable pictures. Viewers in parts of New England and Florida, for example, need dishes 12 feet in diameter to enjoy the same image quality as an eight-footer in Kansas will produce.

Ku-band dishes are as small as four feet and are expected someday to come down to 24 to 30 inches. They receive signals from a different set of satellites, and fewer of them. Systems that receive Ku-band cost less than $1,000 installed—but you'll have to be content to watch eight or so channels from a single satellite. There currently are about 30 scheduled Ku-band channels which provide such fare as feature films, NBC network programming, life style networks, university-level educational programming, sports, news and French-language features.

The rest of the system consists of a feedhorn and LNA (low-noise amplifier) or LNB (low-noise block downconverter) located at the focal point of the dish; a downconverter (if you choose the LNA); and the satellite receiver.

Choosing a satellite receiver can be at least as complicated as picking a good stereo system—simply because the choices are so wide and there are so many options. At the low end of the scale ($300 or less) are receivers that deliver all the channels but offer none of the goodies such as stereo audio, precision tuning and fine tuning. While these receivers will do an adequate job and provide beautiful pictures from all the satellites your dish can deliver, they really are only for dedicated tinkerers or those operating on an extremely tight budget.

SR-3000 satellite receiver from Echostar.

For $100 to $150 more, you can enjoy a receiver which has stereo built in (you can always add a stereo signal processor to one of the starter models, but the built-in ones generally are easier to use, cheaper in the long run and take up less space). Medium-priced receivers also incorporate such desirable features as automatic frequency control, to prevent drift once you've tuned in a satellite; signal-strength metering, to make tuning easier; and digitally synthesized tuning or some other form of locked tuning. Many of these units are capable of receiving C- and Ku-

ASK BEFORE YOU BUY . . .

▶ What are the manufacturer's prospects for survival? Due to the volatile nature of the home satellite business, some companies have gone out of business, leaving consumers on potentially shaky ground.

▶ How proficient is the dealer/installer? Choosing a system isn't easy, and it doesn't help if you have to deal with an inexperienced retailer. Installing a system is downright difficult, and unless you're pretty handy—and something of a perfectionist—you shouldn't do it yourself. Selecting a reputable installer is as important as choosing the right equipment. Get references.

▶ How user-friendly is the system? For most consumers, it's worth it to have a built-in antenna positioner, infrared wireless remote control, memory and other features.

▶ Does the system feature stereo audio? Satellite TV can be a feast for the ears as well as the eyes, and it's worth taking advantage of its superb sonic possibilities.

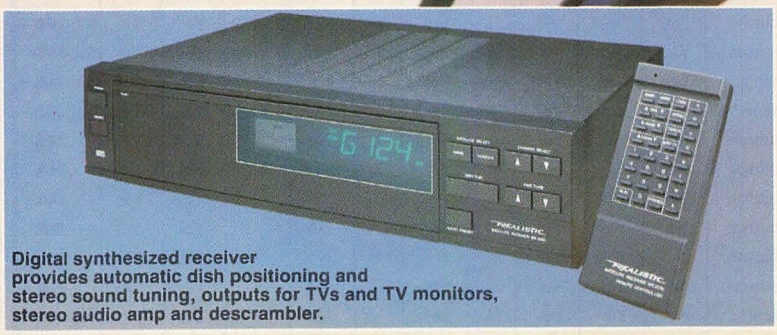
SATELLITE RECEIVERS

MANUFACTURER	MODEL NO.	C-BAND	Ku-BAND	TUNING	BUILT-IN ACTUATOR	AFC	AFC OVERRIDE	NO. PRESETS	AUDIO TUNING	NO. VIDEO OUTPUTS	STEREO	NO. AUDIO OUTPUT SETS	BLOCK DOWNCONVERSION	AUTO POLARIZATION	PRICE
ANDERSON	ST-910	Yes	Yes	Variable	No	Yes	No	—	Yes	1	No	1	Yes	No	$156
ANDERSON	ST-1010	Yes	Yes	Variable	No	Yes	No	—	Yes	1	No	1	Yes	No	$186
ANDERSON	ST-2010	Yes	Yes	Variable	No	Yes	Yes	—	Yes	1	No	1	Yes	No	$220
ANDERSON	ST-2010GB	Yes	Yes	Variable	No	Yes	Yes	—	Yes	1	No	1	Yes	No	$349
ANDERSON	ST-4010	Yes	Yes	Detent	No	Yes	Yes	24	Yes	1	No	1	Yes	Yes	$274
BEL	SBR1400	Yes	Yes	Pushbutton	No	No	No	—	Yes	1	Yes	1	Yes	No	NA
BEL	SBR1400A	Yes	Yes	Pushbutton	No	No	No	—	Yes	1	Yes	1	Yes	No	NA
BEL	SBR14500	Yes	Yes	Pushbutton	No	No	No	—	Yes	1	Yes	1	Yes	No	NA
BIRDVIEW	M3	Yes	No	Pushbutton	Yes	Yes	No	24	Yes	2	Yes	2	Yes	Yes	NA
BIRDVIEW	MR2020	Yes	No	Pushbutton	No	Yes	No	24	Yes	2	Yes	2	Yes	Yes	NA
CHANNEL MASTER	6137	Yes	Yes	Variable	No	Yes	Yes	24	Yes	1	No	1	Yes	No	$92
CHANNEL MASTER	6135	Yes	Yes	Variable	No	Yes	Yes	24	Yes	2	No	1	Yes	Yes	$138
CHANNEL MASTER	6144	Yes	Yes	Pushbutton	Yes	Yes	Yes	24	Yes	2	Yes	2	Yes	Yes	$252
CHAPARRAL	Sierra	Yes	Yes	Pushbutton	Yes	Yes	No	24	Yes	2	Yes	1	Yes	Yes	NA
CHAPARRAL	Cheyenne	Yes	Yes	Pushbutton	Yes	Yes	No	24	Yes	2	No	1	Yes	Yes	NA
CINCINNATI MICROWAVE	STR-500	Yes	Yes	Variable	Yes	Yes	Yes	—	Yes	1	Yes	2	Yes	Yes	$2,495
CURTIS MATHES	KSR320	Yes	No	Pushbutton	—	Yes	No	24	Yes	1	Yes	1	No	Yes	NA
R.L. DRAKE	ESR324B	Yes	Yes	Detent	No	Yes	Yes	24	Yes	1	No	1	Yes	Yes	$307

Radio Shack Breakthrough! The First High-Performance Satellite TV System You Can Install With Ordinary Hand Tools

Now Available With Your Choice of 8½-Foot Dish or New 10½-Foot Dish

Radio Shack's satellite TV system brings you over 100 channels of quality entertainment. Enjoy sports, movies and music videos with stereo sound, networks, super stations, kids' shows and much more. This complete block down conversion system includes instructions and an assembly guide on video cassette. Only $1995 with 8½-foot dish or $2295 with 10½-foot dish. Selected components available for upgrading existing systems. Credit plans available. Come in for details.



Digital synthesized receiver provides automatic dish positioning and stereo sound tuning, outputs for TVs and TV monitors, stereo audio amp and descrambler.

Radio Shack®
The Technology Store
A DIVISION OF TANDY CORPORATION

Price applies at participating Radio Shack stores and dealers.

Send Me More Information!
Mail to Radio Shack, Dept. 87-A-260, 300 One Tandy Center, Fort Worth, TX 76102

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bands and the eventual addition of receivers offering other channels to rooms throughout the house.

Top-of-the-line receivers, weighing in at $800 and up, come with a variety of bells and whistles. Many offer built-in antenna positioning, which saves you a trip outside every time you want to change satellites; infrared wireless remote control; memory storage not only for satellite locations, but also for details on audio and video fine-tuning of individual channels and for stereo; parental lock; and other features. The major argument in favor of the new state-of-the-art models is that they are user-friendly, making tuning of a desired satellite a painless proposition for just about every member of the household. More to the point, many can be controlled from across the room with an infrared remote, and, with the aid of remote extenders from Luxor or Radio Shack, even from TV sets located elsewhere in the house.

Unless you're planning to assemble and install your own system, chances are that the dealer you select to do the work will offer you a complete system designed to fit your purse as well as your backyard. Experienced dealers know which components go with what, and usually are able to offer you a better deal than what you can get a la carte on your own. The secret is to find that qualified, knowledgeable and experienced dealer.

R.L. Drake's ESR-524 block downconversion receiver.

Then you can select a system wisely, plant a satellite dish on your lawn and a receiver in your den, and watch your viewing options grow. —Robert Angus

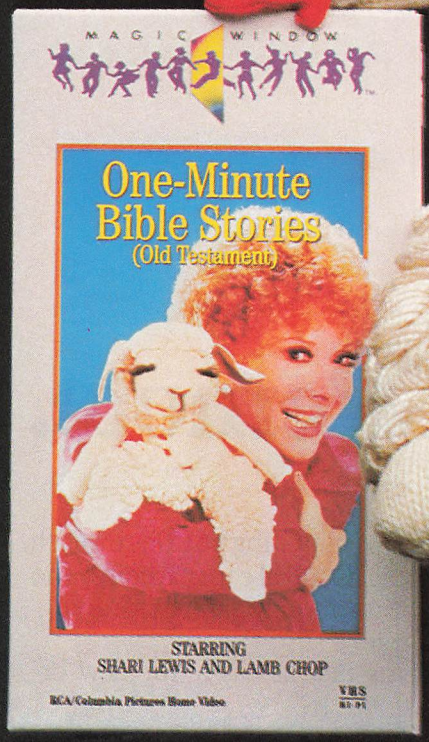
SATELLITE RECEIVERS

MANUFACTURER	MODEL NO.	C-BAND	Ku-BAND	TUNING	BUILT-IN ACTUATOR	AFC	AFC OVERRIDE	NO. PRESETS	AUDIO TUNING	NO. VIDEO OUTPUTS	STEREO	NO. AUDIO OUTPUT SETS	BLOCK DOWNCONVERSION	AUTO POLARIZATION	PRICE
R.L. DRAKE	ESR3245	Yes	Yes	Detent	No	Yes	Yes	24	Yes	1	Yes	1	Yes	Yes	**$362**
R.L. DRAKE	ESR424B	Yes	Yes	Pushbutton	No	Yes	Yes	24	Yes	2	No	2	Yes	Yes	**$398**
R.L. DRAKE	ESR524	Yes	Yes	Pushbutton	No	Yes	Yes	24	Yes	2	No	2	Yes	Yes	**$416**
R.L. DRAKE	ESR924I	Yes	Yes	Pushbutton	Yes	Yes	No	24	Yes	2	Yes	2	Yes	Yes	**$980**
DX COMMUNICATIONS	DSB500	Yes	Yes	Variable	No	No	Yes	36	Yes	1	No	1	Yes	No	**$248**
DX COMMUNICATIONS	DSB600A	Yes	Yes	Variable	No	Yes	Yes	36	Yes	1	No	1	Yes	Yes	**$363**
DX COMMUNICATIONS	DSB700S	Yes	Yes	Pushbutton	No	Yes	Yes	36	Yes	1	Yes	2	Yes	Yes	**$575**
DX COMMUNICATIONS	DSB800	Yes	Yes	Variable	Yes	Yes	Yes	36	Yes	1	Yes	2	Yes	Yes	**$999**
ECHOSTAR	SR-1000	Yes	Yes	Pushbutton	No	Yes	No	—	Yes	1	No	—	Yes	No	**$189**
ECHOSTAR	SR-2000	Yes	Yes	Pushbutton	No	Yes	No	2	Yes	1	Yes	—	Yes	No	**$229**
ECHOSTAR	SR-3000	Yes	Yes	Pushbutton	No	Yes	No	3	Yes	1	Yes	—	Yes	Yes	**$349**
ECHOSTAR	SR-6000	Yes	Yes	Pushbutton	No	Yes	Yes	3	Yes	1	Yes	—	Yes	Yes	**$799**
ECHOSTAR	SR-8000	Yes	Yes	Pushbutton	Yes	Yes	Yes	3	Yes	1	Yes	—	Yes	Yes	**$1,399**
HOUSTON TRACKER	System II/III	Yes	Yes	Pushbutton	No	Yes	Yes	24	Yes	1	No	—	Yes	Yes	**$425**
HOUSTON TRACKER	System V Combo	Yes	Yes	Pushbutton	Yes	Yes	No	24	Yes	1	Yes	1	Yes	Yes	**$1,200**
HOUSTON TRACKER	System VI*	Yes	Yes	Pushbutton	No	—	—	32	Yes	1	Yes	1	Yes	Yes	**$1,400**
HOUSTON TRACKER	System VIII*	Yes	Yes	Pushbutton	Yes	—	—	32	Yes	1	Yes	1	Yes	Yes	**$2,000**
LUXOR	9900	Yes	Yes	Variable	Yes	Yes	Yes	864	Yes	2	Yes	1	Yes	Yes	**NA**
LUXOR	9995	Yes	Yes	Detent	No	Yes	Yes	24	Yes	2	No	1	Yes	Yes	**NA**
NORSAT	J-1	Yes	No	Pushbutton	Yes	No	No	—	Yes	2	No	1	Yes	Yes	**NA**
NORSAT	J-2	Yes	No	Pushbutton	Yes	No	No	—	Yes	2	Yes	1	Yes	Yes	**NA**
NORSAT	JR-300	Yes	Yes	Pushbutton	Yes	Yes	Yes	—	Yes	2	Yes	2	Yes	Yes	**NA**
PANASONIC	C-1000	Yes	Yes	Pushbutton	No	Yes	Yes	24	Yes	—	No	1	Yes	Yes	**NA**
PANASONIC	C-2000A	Yes	Yes	Pushbutton	No	Yes	Yes	24	Yes	1	No	1	Yes	Yes	**NA**
PANASONIC	C-2600	Yes	Yes	Pushbutton	No	Yes	Yes	24	Yes	—	Yes	1	Yes	Yes	**NA**
PICO	HR-100	Yes	Yes	Detent	No	Yes	Yes	24	Yes	3	No	1	Yes	No	**$299**
PICO	HR-1000	Yes	No	Pushbutton	No	Yes	Yes	24	Yes	3	Yes	1	Yes	Yes	**$499**
RADIO SHACK	16-2501	Yes	No	Step-up	No	Yes	No	—	Yes	1	Yes	1	No	Yes	**$600**
STS	SR-105	Yes	Yes	Variable	Yes	Yes	Yes	54	Yes	3	Yes	2	Yes	Yes	**$499**
ULTRASAT	Ultrasat 2000	Yes	No	Detent	No	Yes	Yes	—	Yes	6	No	—	No	Yes	**$249**
WINEGARD	RF-90	Yes	No	Variable	No	No	No	—	Yes	1	No	2	Yes	No	**NA**
WILSON MICROWAVE	YM450	Yes	No	Variable	No	Yes	No	—	Yes	1	No	—	No	No	**NA**
WILSON MICROWAVE	YM1000	Yes	No	Pushbutton	No	Yes	Yes	24	Yes	1	No	—	No	Yes	**NA**

**VideoCipher II built in.*

MAGIC WINDOW

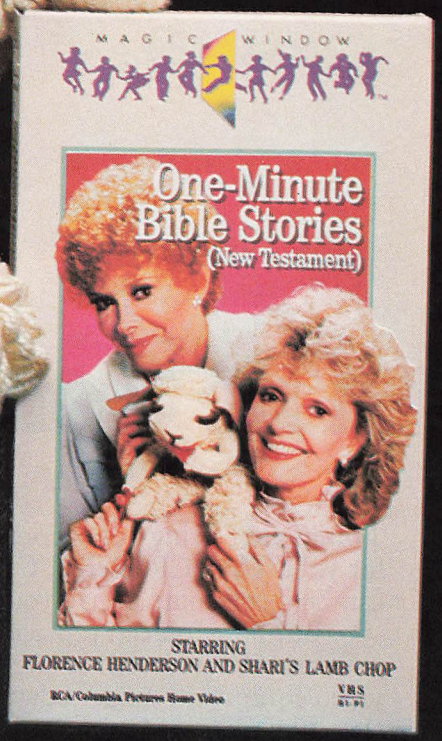
"For $19.95* enjoy the greatest stories ever told. And of course, me."



ONE-MINUTE BIBLE STORIES (OLD TESTAMENT) Starring Shari Lewis and Lamb Chop.

"Me and Shari Lewis and Florence Henderson are ready to entertain your family on two new videocassettes, each with 26 miraculous one-minute stories. That's 52 stories in all... like 'Noah And The Ark,' 'The Three Wise Men,' 'David and Goliath,' and almost all Bible stories have sheep in them. I love stories with lots of sheep!"

"And your kids will love them, too. Over and over again. Now, isn't it time for a story?"



ONE-MINUTE BIBLE STORIES (NEW TESTAMENT) Starring Florence Henderson and Shari's Lamb Chop.

RCA Columbia Pictures HOME VIDEO

VHS hi-fi

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Beta hi-fi

WATCH WHAT YOU WANT WHEN YOU WANT HOME VIDEO

For additional information, circle No. 44 on Reader Service Card.

Introducing The One Remote That Does The Work Of Four.

The Control Central™ Remote.

Things are getting out of control. Separate remotes for your TV, VCR, stereo, CD or cable converter can be more control than you can handle.

But now you can replace up to four remotes with one. An infrared remote that works with most video equipment made today.

The Control Central™ infrared remote from General Electric.

To program Control Central, just flick the switch to "learn," place it head-to-head with the existing remote and press matching buttons on each.

In minutes, Control Central can memorize the operating codes of up to four separate infrared remotes. It's that simple.

And it reprograms just as easily for new or added equipment.

You can get the convenience of this one remote for yourself, or give one as a gift.

Control Central. The one remote that keeps everything under control.

We Bring Good Things To Life.

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ACCESSORY COMPONENTS

SUPERBOXES SPECIALIZE IN SIGHT-AND-SOUND SORCERY

It's the middle of the 1980s, and like most video-literate people, you almost certainly own a VCR and very possibly a monitor/receiver. You may even have an integrated A/V system to take advantage of the marriage of audio and video. But there's more—much, much more—to today's video spectrum.

Did you ever look at the little stereo logo on *The Tonight Show* and wish you could hear what everybody else was raving about? Are you so fed up with commercial interruptions that you'd like to banish them from your sight forever? Would you just love to imbue your home-video movies with sensational Hollywood-style special effects?

These and other powerful capabilities are now well within everyone's reach—in the truly wide world of video accessory components.

Video accessories used to be a category for specialists. The components were made by small companies for dedicated video enthusiasts. Now, however, more and more consumers are looking to accessory components to improve or augment their video performance, and such big companies as Pioneer, RCA and JVC are supplying equipment along with such smaller audio/video accessories pioneers as Rhoades, Showtime and Vidicraft. You don't have to be a video freak or a button fanatic to want or find such products now: You're quite likely to see them at your local appliance store next to the TV sets, camcorders, audio/video systems and VCRs. What follows is a list of the different categories of video accessories. Many models combine the features of different types of components, and help save money, connections and shelf space. You should have no trouble finding the right one for your video needs.

Surround Sound's SS1-36011 stereo surround decoder.

MTS DECODERS: Stereo television programming is rapidly becoming a permanent feature of the airwaves. The trouble is, most television systems aren't equipped to receive it. MTS (multichannel television sound) monitors are generally high-priced models with two built-in speakers. However, you can inexpensively convert your present video system to stereo by linking it up to a decoder, and to your present audio system.

Some manufacturers, such as Zenith, Sony and RCA, offer decoders designed to link up with output jacks in their own television sets. Other decoders, such as Recoton's F.R.E.D., are designed to interpret the signal from nearly any existing TV set.

Some models offer something called SAP (second audio program) converting. The SAP channel, which is still in its early days of use, can offer such options as a second-language soundtrack of a show broadcast in English.

SWITCHERS: The electronics boom has, unfortunately, turned some living rooms and dens into spiders' webs of connectors and cables. You may have a television monitor and two VCRs connected to an audio system that includes a tuner, a cassette recorder, a turntable and a compact disc player. Most audio receivers do not have the inputs to handle all these sources, so you may be left with the unpleasant task of plugging and unplugging cables every time you want to change from source to source. A switcher can provide your expanded audio/video system with the input/output capability you need to change sources with ease.

An audio/video switcher with a distribution amp allows

FRED II MTS TV stereo decoder from Recoton.

you to route discrete audio and video signals to several different monitors and VCRs. By eliminating the need for the signals to pass through the tuner and modulator of one

ACCESSORY COMPONENTS

MANUFACTURER	MODEL NO.	DESCRIPTION	STEREO	NO. VIDEO INPUTS	NO. AUDIO INPUT SETS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUT SETS	NO. RF OUTPUTS	DISTRIBUTION AMP	FUNCTIONS	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AKAI	DI-V5	Distributor	Yes	1	1	—	5	5	—	Yes	Copying from a master VTR to 5 other VTRs or output to 5 monitors, with stereo audio	3x17x10;NA	**$220**
AKAI	PS-V20	A/V processor	Yes	1	1	—	1	1	—	—	Color correction, white balance, colorization, image enhancement, video stabilizer, independent audio and video faders, synthetic stereo, dynamic noise reduction, mic mixing, color, hue and luminance controls, color selector	3x17x10;NA	**$510**
AKAI	SS-V5	A/V selector	Yes	5	5	2	1	1	2	—	Switcher, dubbing, audio/video processor loops	3x17x10;NA	**$290**
AKAI	SS-V20	A/V selector with built-in color monitor	Yes	6	6	2	2	2	2	—	Switcher, audio/video processor loops, dubbing controls, color monitor, speakers	4x7x13;NA	**$850**
AMBICO	V-0353	Videocommand module	Yes	2	2	—	3	3	—	Yes	Enhancement, color processing, special effects	3x8x17;9	**$800**
AMBICO	V-0660	Mono enhancer	Opt.	1	1	—	1	1	—	No	Picture enhancement for dubbing	3x1x3;1	**$50**
AMBICO	V-0680	Stereo enhancer	Yes	1	1	—	1	1	—	No	Picture enhancement for dubbing	3x1x3;1	**$70**
ARCHER	15-1261	Video selector	No	—	—	5	—	—	2	No	Switcher	2x9x5;NA	**$40**
ARCHER	15-1262	Video selector	No	—	—	5	—	—	3	Yes	Amplified switcher	2x9x5;NA	**$90**
ARCHER	15-1263	Baseband A/V switcher	No	—	—	4	—	—	4	—	Switcher, buffer amp, processor loop	2x10x6; NA	**$70**
ARCHER	15-1272	Video processor	Yes	2	2	—	2	2	1	No	Enhancer, A/V variable fade, video noise reduction, split-screen bypass	2x10x6;NA	**$100**
ARCHER	15-1273	RF converter	No	1	1	—	—	—	1	No	RF converter	2x3x5;NA	**$25**
ARCHER	15-1274	Special-effects switcher	Yes	2	2	—	2	2	—	—	Provides 30 different combinations of horizontal/vertical and corner-to-corner wipes	2x10x6;NA	**$90**
ARCHER	15-1278	Sound processor	Yes	—	3	—	—	2	—	No	Surround-sound decoding, DNR, stereo synthesizer, acoustic expander, tape monitor	2x10x6;NA	**$90**
AUDIO CONTROL	Video Soundtracker	Audio processor	Yes	—	1	—	—	1	—	—	5-band equalizer, stereo synthesizer, notch filter, bypass	3x17x6;6	**$159**
AUDIO SOURCE	AV-1	A/V processor	Yes	5	6	—	5	6	—	No	10-band audio equalizer, DNR, stereo synthesizer, video enhancer	5x19x9;10	**$450**

ACCESSORY COMPONENTS

MANUFACTURER	MODEL NO.	DESCRIPTION	STEREO	NO. VIDEO INPUTS	NO. AUDIO INPUT SETS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUT SETS	NO. RF OUTPUTS	DISTRIBUTION AMP	FUNCTIONS	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AUDIO SOURCE	AV-3	A/V selector/processor	Yes	5	5	1	5	5	1	Yes	DNR, stereo synthesizer, video enhancer, audio and video fader controls, spectrum analyzer, insert control, RF modulator, color and hue controls, TV antenna/video switch	2x17x10;7	**$200**
AUDIO SOURCE	AV-4	A/V selector/processor	Yes	5	5	1	3	3	1	Yes	DNR, stereo synthesizer, 7-band stereo graphic equalizer, RF modulator, TV/video antenna switch, surround synthesizer, front and rear speaker controls	2x17x10;9	**$190**
AUDIO SOURCE	SS-1	Surround-sound processor	Yes	1	1	—	—	2	—	Yes	Dolby Surround, digital delay, noise reduction, calibration controls, stereo synthesizer, boost control	3x17x11;8	**$290**
BP	V-1860	Enhancer	No	1	1	—	2	2	—	Yes	Enhancer	2x8x6;4	**$50**
BP	V-1875	Stabilizer	No	1	1	—	2	2	—	No	Stabilizer, bypass	3x12x7;3	**$40**
BP	V-1877	Stabilizer	No	1	1	—	2	2	1	Yes	Stabilizer, RF converter	2x8x6;4	**$50**
BP	V-1880	Video processor	No	1	1	—	2	2	1	Yes	Stabilizer, enhancer, fader	3x13x7;6	**$80**
BP	V-1885	RF converter	No	1	1	—	—	—	1	No	RF converter	2x8x6;3	**$40**
BP	V-2250	Stereo synthesizer	—	—	2	—	—	1	—	—	Stereo synthesizer, noise reduction	3x5x3;½	**$20**
BP	V-4801	Switcher	No	—	—	4	—	—	1	No	RF switcher	1x7x5;1½	**$20**
BP	V-4802	Control center	No	1	—	5	—	—	2	No	Control center	3x10x3;5	**$20**
BP	V-4804	Switcher	No	—	—	5	—	—	3	No	Switcher	2x15x7;2	**$40**
CANON	SP-10	Editing controller	Yes	3	4	—	3	4	—	No	Surround sound, sound mixing, switcher	3x17x10;6⅛	**$369**
DENON	AVC-500 II	A/V processor	Yes	3	3	1	3	6	1	25	5-band equalizer, simulated stereo circuit, DNR, surround sound, expander, video enhancer	4x17x11;12⅜	**$375**
FOSGATE	1960	Power amp	Yes	—	1	—	—	—	—	—	60 watts at 4 ohms	4x7x7;NA	**$149**
FOSGATE	3600	Surround-sound decoder	Yes	2	2	—	5	1	—	—	Cinema, ambiance, panorama	3x7x8;11	**$399**
FOSGATE	3601-II	Surround-sound decoder	Yes	2	2	—	5	1	—	—	Dolby processor	4x17x8;11	**$549**
FOSGATE	Gavotte	Surround-sound processor	Yes	—	1	—	—	5	—	—	Panorama with subwoofer output	1x5x10;NA	**$299-$349**
GE	RRC500	Control center	—	—	—	—	—	—	—	—	Wireless remote, up to 3 A/V components from any manufacturer	1x3x7;NA	**$100**
GE	RRC600	Control center	—	—	—	—	—	—	—	—	Wireless remote, up to 4 A/V components from any manufacturer	2x3x9;NA	**$150**
JASCO	HE8179	Add-a-TV kit	No	—	—	1	—	—	2	No	2-way signal splitter with A/B switch and cables	3x12x11;3	**$50**
JASCO	HE8181	Cable monitor kit	No	—	—	2	—	—	1	No	A/B switch with signal splitter and cables	9x6x2;1	**$40**
JASCO	HE8241	A/B switch	No	—	—	2	—	—	1	No	Low loss A/B switch	9x6x2;1	**$15**
JASCO	HE8252	Video switcher	No	—	—	6	—	—	3	No	RF switcher with cables	3x13x7;3	**$80**
JASCO	HE8259	24 dB UHF/VHF signal amplifier	No	—	—	1	—	—	1	No	24dB signal amplifier	9x6x2;2	**$50**
JASCO	HE8260	Cable converter	No	—	—	1	—	—	1	No	Converts incoming TV VHF signal to UHF signal	7x12x2;2	**$50**
JVC	JX-C7	A/V processor	Yes	2	2	—	2	2	—	Yes	Color processor, A/V enhancer, A/V fade, audio mixer, mic jack	2x17x11;6⁷⁄₁₀	**$350**
MARANTZ	AV251	Enhancer/switcher	Yes	4	5	—	3	3	—	Yes	Enhancer, switcher, video fade	2x17x8;4	**$200**
MFJ	1410	Dist. amp.	No	4	4	—	4	4	—	Yes	Switcher, dist. amp	2x6x6;NA	**$100**
MFJ	1423	Enhancer/stabilizer	No	2	2	—	4	4	1	Yes	A/V enhancer, stabilizer	2x7x6;NA	**$120**
MFJ	1425	Enhancer	No	2	2	—	3	3	1	Yes	Stabilizer, color processor, A/V enhancer, split-screen bypass	2x8x6;NA	**$170**
MFJ	1431	RF converter	No	1	1	—	—	—	1	Yes	RF converter	1x5x4;NA	**$70**
MFJ	1442	A/V processor	Yes	4	4	—	4	4	1	Yes	Tint control, stabilizer, A/V enhancer, A/V fade	2x12x6;NA	**$270**
MFJ	1445	Processor/enhancer	Yes	4	4	—	4	4	1	Yes	Stabilizer, color processor, stereo synthesizer, split-screen bypass	3x12x6;NA	**$350**
MFJ	1450	Processor/enhancer	—	2	—	—	3	—	—	Yes	Color processor, stabilizer, enhancer, fader, split-screen bypass, sync increase	2x12x6;NA	**$220**
MFJ	1452	Video processor	No	2	2	—	3	3	—	Yes	Stabilizer, color processor, A/V enhancer, split-screen bypass	2x14x8;NA	**$300**

ACCESSORY COMPONENTS

MANUFACTURER	MODEL NO.	DESCRIPTION	STEREO	NO. VIDEO INPUTS	NO. AUDIO INPUT SETS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUT SETS	NO. RF OUTPUTS	DISTRIBUTION AMP	FUNCTIONS	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
MFJ	1480	VET (video effects titler)	Yes	2	2	—	1	2	—	No	Superimposes upper and lower case titles over video, 8 lines of 16 characters with 30 pages in memory for recall, ability to interface with personal computers	14x4x8;5	**$600**
MFJ	1500	Audio enhancer	Yes	—	1	—	—	2	—	Yes	Acoustic expansion, audio enhancer	2x10x6;NA	**$180**
MFJ	1501	Stereo synthesizer	—	—	2	—	—	1	—	Yes	Stereo synthesizer, separation, volume controls	2x5x6;NA	**$120**
MFJ	1502	Sound processor	Yes	—	2	—	—	1	—	Yes	Stereo synthesizer, audio enhancer	1x8x6;NA	**$60**
MULTIVISION	3.1	Digital video add-on	Yes	2	2	2	1	1	2	No	Picture-in-a-picture, freeze, swap, auto scan, amplified MTS, remote	4x17x10;5	**$499**
NEC	AV-300E	Surround-sound decoder	Yes	4	5	—	4	3	—	—	Dolby Surround, DNR, matrix and hall surround, synthetic stereo, audio amp, video enhancer, infrared remote control	4x17x13;NA	**$499**
PALTEC	SDC-100	Switcher/enhancer	Yes	2	2	—	2	2	—	Yes	Enhancer, color corrector, stabilizer, bypass	NA	**$250**
PARASOUND	EQ200	Audio equalizer	Yes	—	2	—	—	3	—	—	10-band EQ per channel, record EQ function, tape monitor, bypass switchers, AC outlet	17x3x8;8	**$150**
PARASOUND	EQ225	Audio equalizer	Yes	—	2	—	—	3	—	—	10-band EQ per channel, tape dubbing, bypass switch, record EQ switch	17x3x7;6	**$200**
PARASOUND	EQ250	Audio equalizer	Yes	—	2	—	—	4	—	—	10-band EQ per channel, switchable input, tape dubbing, AC outlet	17x3x8;7	**$250**
PARASOUND	EQ300	Audio equalizer	Yes	—	2	—	—	3	—	—	12-band EQ per channel, record EQ function, tape dubbing, AC outlet	17x4x9;10	**$280**
PARASOUND	EQS-1	Audio equalizer	Yes	—	2	—	—	4	—	—	10-band EQ per channel, built-in pink noise generator with mic, real-time analyzer, record EQ, tape dubbing, switchable line input	17x4x9;13	**$370**
PARASOUND	PVA-1	A/V processor	Yes	3	4	—	3	3	1	Yes	Switcher, color processor, enhancer, fader, audio equalizer, DNR, stereo synthesizer, surround-sound decoder, 25 wpc amp, wireless remote	5x17x10;NA	**$480**
PARASOUND	PVA-2	A/V processor	Yes	3	2	—	2	2	1	—	5 video adjust/functions, surround-sound decoder, 20-watt RMS amplifier, audio surround peak meters, stereo synthesizer	17x3x8;9	**NA**
PARASOUND	VSE-1	Audio enhancer	Yes	—	2	—	—	—	—	No	Rear-channel synthesizer, stereo synthesizer, bass, treble, volume controls, 2 speaker jacks; 12½ wpc amp	2x9x6;NA	**$130**
RCA	AH028	Economy switcher	No	—	—	1	—	—	2	No	Slide lever A/B switch	NA	**$9**
RCA	AH038	Premium channel cable kit	No	—	—	1	—	—	2	No	2-way splitter with A/B	NA	**$15**
RCA	AH041	Deluxe switcher	No	—	—	1	—	—	2	No	Pushbutton A/B switch	NA	**$14**
RCA	AH046	Distribution amplifier	No	—	—	1	—	—	4	Yes	1x4 distribution amplifier	NA	**$20**
RCA	AT003A	Cable-TV converter	No	—	—	1	—	—	—	No	Makes TVs or VCRs cable-ready	NA	**$36**
RCA	AV019	Electronic switcher	No	—	—	5	—	—	3	No	RF switcher and signal booster	NA	**$120**
RCA	BSA020	Stereo adapter	Yes	—	—	1	—	—	1	No	Converts adaptable RCA TVs or VCRs to stereo	NA	**$160**
RECOTON	V600A	Stabilizer	No	1	1	—	2	2	1	Yes	Stabilizer, switcher with bypass	2x12x6;1¾	**$130**
RECOTON	V601A	Enhancer	No	1	1	—	2	2	1	Yes	Enhancer, RF converter with bypass	3x8x5;1¾	**$180**
RECOTON	V604A	Enhancer	Yes	2	2	—	3	3	1	Yes	Enhancer, stabilizer, A/V auto fade with bypass	2x12x6;3	**$300**
RECOTON	V612A	RF switcher	NA	—	—	6	—	—	3	Yes	RF switcher	3x10x7;3¼	**$200**
RECOTON	V614	RF switcher	NA	—	—	4	—	—	2	No	RF switcher	2x6x5;1¼	**$140**
RECOTON	V615A	Processor/enhancer	Yes	1	1	—	4	4	1	Yes	Color processor, enhancer, distribution amp	NA	**$350**
RECOTON	VG20	Distribution amp	Yes	1	1	NA	4	4	NA	Yes	Distribution amp	2x7½x5;1¾	**$200**
RECOTON	V621	Stereo audio/video switcher	Yes	3	3	—	4	4	—	Yes	Stereo A/V switcher	2x12x6;3	**NA**
RECOTON	V622	MTS decoder	Yes	—	—	—	—	2	—	Yes	MTS stereo, spatial enhancer, stereo	2x12x6;3	**$150**
RECOTON	V623	Amplified MTS stereo decoder	Yes	—	—	—	—	2	—	Yes	MTS stereo, spatial enhancer, stereo synthesizer with 15-wpc, volume, bass, treble, balance controls	3x12x6;5	**$200**

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ACCESSORY COMPONENTS

MANUFACTURER	MODEL NO.	DESCRIPTION	STEREO	NO. VIDEO INPUTS	NO. AUDIO INPUT SETS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUT SETS	NO. RF OUTPUTS	DISTRIBUTION AMP	FUNCTIONS	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
RHOADES	CPX-1	Channel-plexer	Yes	—	—	3	—	—	—	Yes	Replaces RF switchers by placing RF inputs on VHF channels	2x16x10;NA	**$230**
RHOADES	P-250DL	Surround decoder	Yes	—	2	—	—	2	—	—	Decodes surround/adjustable delay/center-channel output	2x12x7;NA	**$250**
RHOADES	SW5x4	RF switcher	—	—	—	5	—	—	4	—	Switches 5 inputs to 4 outputs	2x12x10;NA	**$195**
RHOADES	TA-1001	Surround decoder	Yes	—	1	—	—	1	—	Yes	Decodes surround channel on stereo tapes and broadcast	2x8x6;NA	**$130**
RHOADES	TA-300	Stereo synthesizer/amp	Yes	—	2	—	—	—	—	No	Stereo synthesizer, 16 wpc amp, L and R speaker outputs	3x3x2;NA	**$80**
RHOADES	TA-450	Stereo amp/synthesizer	Yes	—	3	—	—	—	—	No	Stereo synthesizer, 16 wpc amp, L and R speaker outputs	3x9x7;NA	**$130**
RHOADES	TE-100	Stereo synthesizer	—	—	1	—	—	1	—	No	Stereo synthesis from TV earphone or speaker output	2x2x2;NA	**$20**
RHOADES	TE-200	Stereo synthesizer	—	—	2	—	—	1	—	No	Stereo synthesizer	2x6x4;NA	**$40**
RHOADES	TE-250	Stereo synthesizer/switcher	Yes	—	3	—	—	1	—	No	Stereo synthesizer, switcher	2x7x6;NA	**$70**
RHOADES	TE-600	Stereo synthesizer/switcher	Yes	—	5	—	—	1	—	No	Stereo synthesizer, switcher, bypass	3x10x7;NA	**$150**
RHOADES	TE-800	Stereo decoder	Yes	No	1	—	—	1	—	—	MTS stereo decoder	2x9x7;NA	**$150**
SANSUI	AV-77	A/V processor	Yes	4	5	1	4	5	1	No	Switcher, enhancer, special effects, A/V fade, stereo synthesizer	3x17x10;8⅕	**$400**
SANSUI	AV-99	Signal processor	Yes	2	3	—	2	2	—	No	Color wiper with 23 patterns, zoomer, background, color generator, enhancer, stabilizer, audio mixer, camera jack	4x17x11;9	**$650**
SANSUI	AV-C10	A/V control center	Yes	4	1	2	—	2	—	No	Surround sound, built-in 15 wpc amp, 5-band graphic equalizer	3x7x10;9 9/16	**$340**
SANSUI	DS-77	Sound processor	Yes	—	1	—	—	1	—	—	Surround-sound decoder, rear-channel synthesizer, 10 wpc amp, stereo synthesis, acoustic expansion, 3 sets of speaker outputs	3x17x10;8⅕	**$400**
SCI-TECH	142 TIBEL	Time-base equalizer and corrector	NA	2	—	3	—	—	—	—	Internal sync, genlock to VCR, luma gain, chroma gain, set up, chroma phase	16x14x2;12	**$3,995**
SCI-TECH	ABREC	A/B-roll editing controller	NA	NA	NA	NA	NA	NA	NA	NA	Full control for 3 VCRs, edit, preview	12x4x1;NA	**$395**
SCI-TECH	N-2	Genlock	—	—	—	—	—	—	—	—	Genlocks camera for use with SEGs	2x4x7;1⅗	**$499**
SCI-TECH	SEG-11	Special-effects generator	Yes	—	—	—	—	—	—	—	2 camera inputs, multipin output, cuts, dissolves, 20 modules	2x4x8;1⅘	**$699**
SCI-TECH	SEG-21	Special-effects generator	Yes	—	—	—	—	—	—	—	2 camera inputs, multipin output, built-in genlock, 20 modules	2x4x8;1⅘	**$1,099**
SCI-TECH	SEG-31	Special-effects generator	Yes	—	2	—	—	—	—	—	2 camera inputs, multipin output, wipes, fades, 20 modules	2x5x8;2⅕	**$1,299**
SHOWTIME	2000	Distributor amp	No	1	—	—	4	—	—	Yes	1-V indicator, gain control	4x4x7;2	**$120**
SHOWTIME	2002	A/V processor	Yes	2	2	—	2	2	1	Yes	Enhancer, stabilizer, switcher	4x7x7;3½	**$340**
SHOWTIME	2003	A/V dist. amp.	Yes	1	1	—	4	4	—	Yes	A/V level controls	4x7x7;3	**$220**
SHOWTIME	2004	Color processor	—	1	—	—	1	—	—	No	Color processor, 4-position selector	4x4x7;3½	**$250**
SHOWTIME	2417	RF converter	No	1	1	—	—	—	1	No	RF converter	4x4x2;1	**$65**
SHOWTIME	5004	Switcher	Yes	4	4	4	4	4	2	No	Switcher, RF switcher, bypass for in-line processing	4x7x7;3½	**$120**
SHOWTIME	6900	A/V processor	Yes	2	2	—	2	2	1	Yes	Enhancer, stabilizer, switcher	4x7x7;3½	**$340**
SHOWTIME	7010	A/V processor	Yes	4	4	—	4	4	1	Yes	Enhancer, stabilizer, switcher, split-screen bypass	4x7x7;3½	**$479**
SHOWTIME	7100	Color processor	—	1	—	—	4	—	—	No	Gain control, black reference setup, fade, special effects, bypass	4x7x7;3½	**$380**
SHOWTIME	GPI	Gensync power supply	Yes	4	—	—	4	—	—	Yes	Lock gen-camera to non-gen-camera	4x7x7;6	**$300**
SHOWTIME	SD3	Switcher	Yes	4	4	1	4	4	2	No	A/V processing bypass switch, switcher	4x7x7;3½	**$110**
SHOWTIME	SM1-RF	Processor	Yes	1	1	—	1	—	1	No	Enhancer/processor, stabilizer	4x7x7;4½	**$260**
SHOWTIME	SP2	Amplifier	Yes	1	1	—	4	4	—	Yes	Tone control, A/V level controls	4x7x7;4½	**$220**
SHOWTIME	VC1	Video colorizer	Yes	2	—	—	3	—	—	No	Color fade, color patterns, color bars, gray scales, colorized image, art patterns	4x4x14;3	**$300**
SHOWTIME	VV74B	Distribution amp	—	2	—	—	5	—	—	Yes	1-V indicator, gain control, sync. volt meter	4x4x7;2	**$212**

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For additional information, circle No. 47 on Reader Service Card.

ACCESSORY COMPONENTS

MANUFACTURER	MODEL NO.	DESCRIPTION	STEREO	NO. VIDEO INPUTS	NO. AUDIO INPUT SETS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUT SETS	NO. RF OUTPUTS	DISTRIBUTION AMP	FUNCTIONS	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
SHOWTIME	VV174B	Stabilizer	—	2	—	—	2	—	—	No	Auto and manual stabilizing	4x4x7;2	**$160**
SHOWTIME	VV274B	Enhancer	—	2	—	—	2	—	—	No	Enhancer, bypass	4x4x7;2	**$212**
SHOWTIME	VV277PP	Camera enhancer	—	—	—	—	—	—	—	No	10-pin camera input and output, enhancing	1x2x4;½	**$169**
SHOWTIME	V374B	Audio dist. amp	No	—	2	—	—	5	—	Yes	Level control, stereo synthesis, tone control, external mic	4x4x7;2	**$212**
SHOWTIME	VV474B	RF converter	No	1	1	—	1	1	1	No	RF converter, level controls	4x4x7;2	**$200**
SHOWTIME	VV504B	Switcher	Yes	—	4	—	—	4	—	No	Stereo switcher	4x4x7;1	**$120**
SHOWTIME	VV554B	A/V switcher	No	4	4	—	4	4	—	No	A/V switcher, bypass switcher	4x4x7;1	**$120**
SHOWTIME	VV574B	Switcher	—	4	—	—	4	—	—	No	Matrix switcher	4x4x7;1	**$120**
SHOWTIME	VV674-2B	RF switcher	No	—	—	4	—	—	2	No	Electronic switcher	4x4x7;2	**$170**
SHOWTIME	VV674-4B	RF switcher	No	—	—	2	—	—	4	No	Electronic switcher	4x4x7;2	**$170**
SHOWTIME	VV770PP	Camera processor	—	1	—	—	—	—	—	No	10-pin camera input and output, gain control, color processor (360° phase shift), bypass	5x4x2;1⅔	**$250**
SHOWTIME	VV774B	Color processor	—	1	—	—	2	—	—	No	Processor, mono controls	4x4x7;2	**$250**
SHOWTIME	VV2704B	Enhancer	—	2	—	—	2	—	—	No	Enhancer for computer graphics and video, split-screen bypass	4x4x7;2	**$250**
SHOWTIME	VV5774B	Audio switcher	No	—	4	—	—	4	—	No	Matrix switcher	4x4x7;1	**$120**
SHOWTIME	Showmaster Creator	Special-effects generator	Yes	8	9	—	2	2	—	No	More than 36 wipe directions, manual/auto wipes, zoomer, 2-channel audio, preview and loop-thru outputs, spotlight effects, camera jack, 121 functions	4x7x14;NA	**$500**
SHURE	HTS 500	Surround processor	Yes	—	2	—	—	6	—	No	Dolby Surround decoder, stereo ambiance recovery, stereo synthesizer, 6-channel system including subwoofer	2x16x15;10	**$600**
SURROUND SOUND	SS1-36011	Surround-sound decoder	Yes	—	4	—	—	6	—	—	Dolby Surround-Sound decoding, stereo synthesizer, switcher, fade, audio enhancer, 45 wpc amp	3x17x13;16	**$390**
SURROUND SOUND	SS1-720	Surround-sound decoder	Yes	—	2	—	—	6	—	—	Dolby Surround-Sound decoding, music surround, stereo synthesizer, switcher, fade, full-function wireless	2x17x8;9	**$600**
VIP	Component coordinator	Switcher	Yes	8	8	3	8	8	6	No	RF modulator, memory, video dubbing, audio dubbing, switcher, master control unit	5x17x8;8	**$797**
VIP	FX1	Digital special-effects generator	Yes	2	2	0	2	2	1	No	Character generator input, video and audio preview outputs, external mic, editing, special effects, video art, glitch-free switcher between two unset channels	10x18x1½;8	**$589-$1,171**
VIDEO LINK	444	A/V switcher	Yes	4	4	—	4	4	—	Yes	Matrix switcher	1x17x10;12	**$330**
VIDEO LINK	XL170	Extra-link remote-control extension system	—	—	—	1	—	—	1	—	Provides remote control from additional rooms, using the original IR handset	1x6x5;1½	**$70**
VIDEO LINK	XL400	RF switcher	No	—	—	4	—	—	3	No	Switcher with wireless remote	3x8x5;3	**$200**
VIDEO TECHNICA	VT9000	Fader/editor	Yes	2	2	—	4	4	—	Yes	Variable A/V fade, edit control, stabilizer, black hold	3x11x9;4½	**$300**
VIDICRAFT	A/V processor	Enhancer	Yes	4	4	—	4	4	—	Yes	Video enhancer, color processor, A/V fader, DNR with bypass, split screen	3x17x8;8	**$430**
VIDICRAFT	A/V switcher	Switcher	Yes	4	4	—	4	4	—	Yes	Microprocessor based, digital 4x4 matrix, vertical interval switching, fully user programmable	3x17x8;8	**$330**
VIDICRAFT	Detailer III	Enhancer	Yes	4	4	—	4	4	—	Yes	Enhancer, split-screen bypass, black and VNX noise reduction	2x15x8;5	**$300**
VIDICRAFT	Detailer IV	Enhancer	Yes	4	4	—	4	4	—	Yes	Sharpness controls, black video noise reduction with bypass, split screen	3x17x8;8	**$400**
VIDICRAFT	IVE 100	Enhancer	No	2	2	—	3	3	—	Yes	Stabilizer, enhancer, bypass, VNX noise reduction	3x10x7;2	**$230**
VIDICRAFT	Proc-amp	Color processor	No	1	—	—	4	—	—	Yes	Color processor, video fade	3x9x6;2	**$350**
VIDICRAFT	SEG 200	Special-effects generator	Yes	2	2	—	1	1	—	Yes	Fader, 26 basic wipe patterns, color or black, audio mixer, auto A/B switching, black burst sync	3x17x10;8	**$500**
VIDICRAFT	Stereo synthesizer	Stereo synthesizer	Yes	—	2	—	—	2	—	No	Stereo simulation, adjustable operation, adjustable DNR, bypass	2x12x7;3	**$250**

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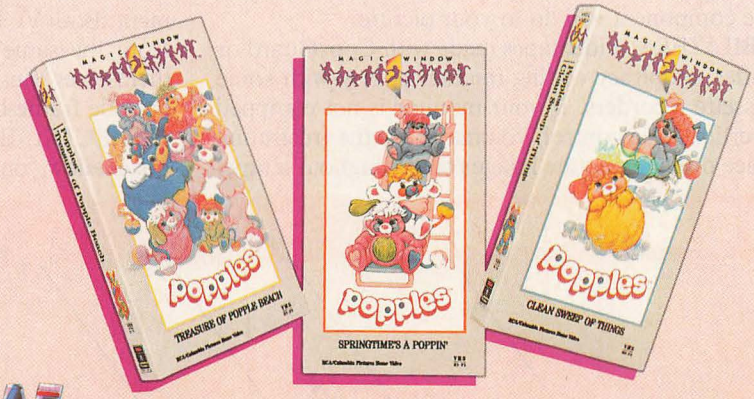

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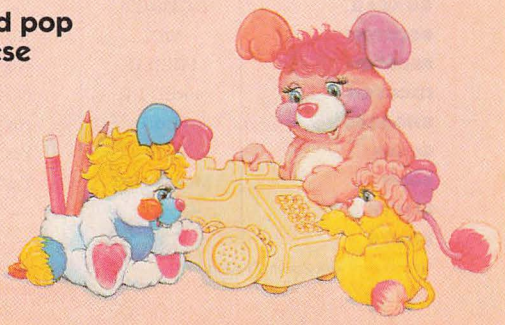

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ASK BEFORE YOU BUY . . .

▶Does it do what it's supposed to do? Because there are so many types of video accessories available today, it's difficult to advise prospective buyers on specific shopping tips. However, this general rule of thumb will provide a measure of protection in nearly every case: Demand an in-store demonstration of the product, using a configuration of equipment as close to your own as possible. You'll see if the hardware in question serves its advertised purpose.

model before being sent to another, the switcher reduces signal degradation.

ENHANCERS: An enhancer brings out detail in your television picture, increasing brightness and contrast. There's a hitch, though: It may also increase video noise, or "snow." Moreover, some enhancers affect the picture's color. Manufacturers have added noise filters to try to reduce these problems, but you should check out the enhancer's performance in the store before you buy.

COLOR PROCESSORS: These devices allow you to adjust the color level (chroma) and hue of a television picture. They're especially useful in correcting color imbalances of a videotape made from a faded or muddy print of an old movie. When you buy a color processor, make sure that each control serves its discrete function. In other words, the hue control should not affect the color intensity, or vice versa.

Processors and enhancers are now often mated together in one component. A useful feature of many processors and enhancers is the bypass switch, which lets you compare the original image with the doctored one. The bypass switch is a good shopper's tool: It allows you to see just what the component will do to your picture.

STABILIZERS: Videotapes made with CopyGuard or any similar antipiracy coding interact poorly with some videocassette recorders. If your monitor is not equipped with a vertical hold control, you may have the frustrating experience of watching the image roll throughout a tape. Stabilizers are designed to counter this tendency.

COMMERCIAL CUTTERS: These are intended to eliminate commercials when your VCR records unattended. Although commercial cutters generally perform their tasks accurately, be aware that you can't rely on them completely: You may come home to find the shower scene from *Psycho*, or Gene Kelly's "Singin' in the Rain" dance inadvertently omitted, while the Alpo commercial remains maddeningly intact.

EDITING CONTROLLERS: The chore of coordinating the stops and starts, and the rewinds and fast-

Showtime accessory package: multiplicity of components.

forwards, of two different VCRs while you're editing a videotape can be overwhelmingly annoying. This device lets you control both VCRs from a single piece of equipment. Both VCRs and the editing controller have to come from the same manufacturer, however, and the decks themselves must be models of the high-end variety that provide frame-by-frame precision.

SPECIAL-EFFECTS GENERATORS: These nifty boxes allow you to provide *Continued on page 176*

MTS DECODERS

MANUFACTURER	MODEL NO.	NEEDS MPX JACK	MPX INPUT	OTHER INPUTS	NO. AUDIO OUTPUT SETS	NO. SPEAKER TERMINAL SETS	AMPLIFIER POWER (Watts per channel)	PRICE
CANON	MS-10	Yes	Yes	1 Set audio	1	—	—	**$196**
CURTIS MATHES	KG-200	Yes	Yes	—	1	—	—	**NA**
PANASONIC	TUG3010S	Yes	Yes	2 Sets audio	2	—	—	**$160**
PIONEER	VZ-100	Yes	Yes	—	2 (1 mono)	—	—	**$120**
PROTON	690	Yes	Yes	—	1	—	—	**$150**
QUASAR	DC4300YA	Yes	Yes	2 Sets audio	2	—	—	**$150**
RECOTON	V622	No	Yes	—	2	—	—	**$150**
RECOTON	FRED II	No	Yes	—	2	—	—	**$180**
RECOTON	FRED III	No	Yes	—	1	1	12	**$200**
RHOADES	TE-800	No	Yes	1 Set audio	1	—	—	**$150**
SEARS	5439	Yes	Yes	—	1	—	—	**$100**
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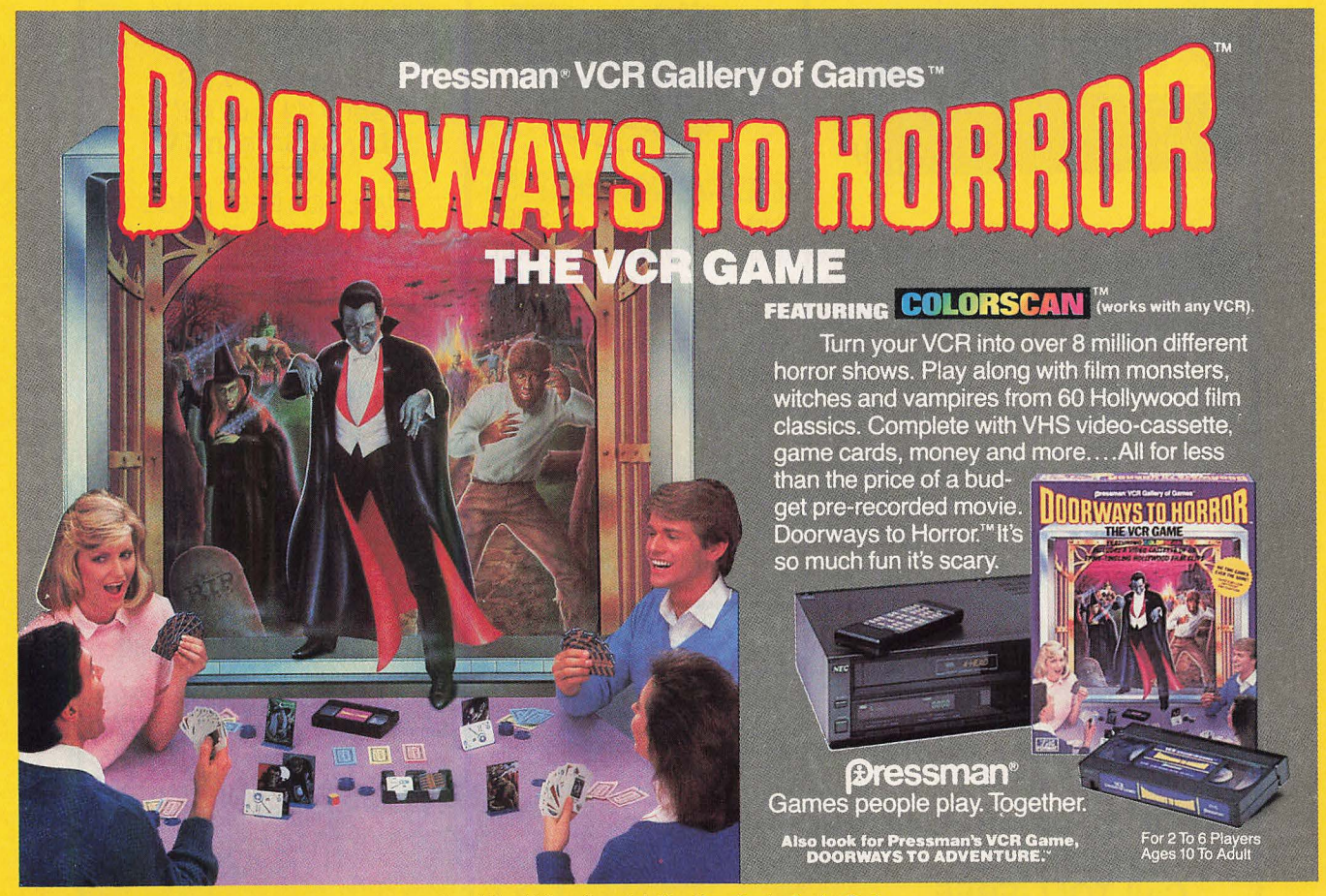

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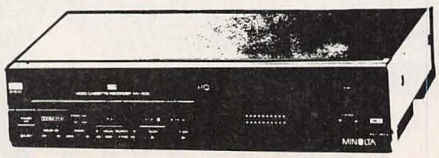
THANK YOU, THANK YOU

To all those who made the *Video Review 1987 Buyer's Guide* a reality, a hearty thank you.

As you read this, we're already hard at work on the *Video Review 1988 Buyer's Guide*. We'd like to hear your ideas on how to make next year's *Guide* even better. So feel free to send us your suggestions.

Oh, by the way—if you're thumbing through *VR* for the first time, we'd like you to know that you can have a full year of exciting and informative home-video reading—simply by subscribing. We'll be waiting to hear from you!



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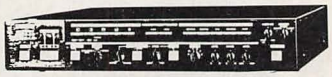

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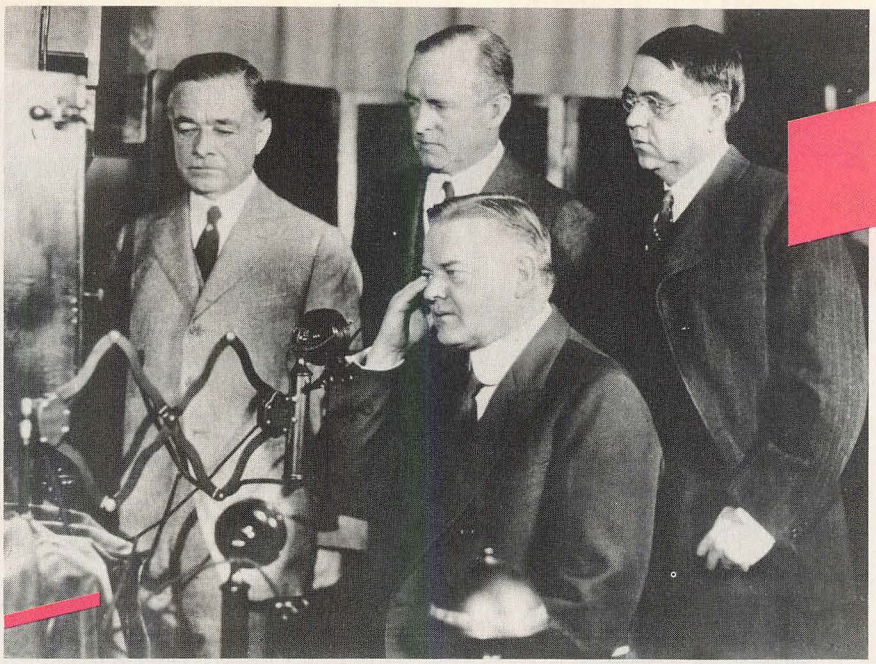
PART I

BACK TO THE FUTURE

TV TODAY: IT'S NOT EXACTLY WHAT YESTERDAY'S EXPERTS PREDICTED

By James B. Meigs



'20s

HERBERT HOOVER'S SPEECH OVER A TELEVISION LINK MADE HISTORY. "COMMERCIAL USE IN DOUBT," CONCLUDED THE NEW YORK TIMES. TV INVENTOR VLADIMIR ZWORYKIN (BELOW LEFT) DEVELOPED THE MODERN SET; HIS BOSS SAID HE SHOULD "WORK ON SOMETHING MORE PRACTICAL."

FAR-OFF SPEAKERS SEEN AS WELL AS HEARD HERE IN A TEST OF TELEVISION, blared the April 8, 1927 *New York Times* headline. LIKE A PHOTO COME TO LIFE, it continued below in smaller type, HOOVER'S FACE PLAINLY IMAGED AS HE SPEAKS IN WASHINGTON. And, still lower, THE FIRST TIME IN HISTORY. Toward the bottom of the lengthy stack of headlines leading into a description of the first demonstration of television in the US, produced by AT&T, the *Times* added, almost as an afterthought, COMMERCIAL USE IN DOUBT.

Commercial use in doubt. It's easy to be smug, looking back over the 60 years since the dawn of television, to chuckle over the dim and faltering vision of its first observers, the earliest TV "experts." But how were they supposed to know? Who could have predicted that television, once it reached its full and profitable flower, would often seem to be nothing *but* commercials?

There's something about television that brings out the *seer* in people. The very concept of extending one's vision, the idea of transmitting images—reality itself—across the boundaries of time and space, can tempt even sober engineers into attempts at prophecy. From the *Times'* laughably conservative prognostications to the wild forecasts of TV's early boosters, predictions about the future of television have grown up as almost a part of the medium. Throughout most of the century, TV—not the reality of it, but the idea—has been our mirror of the future.

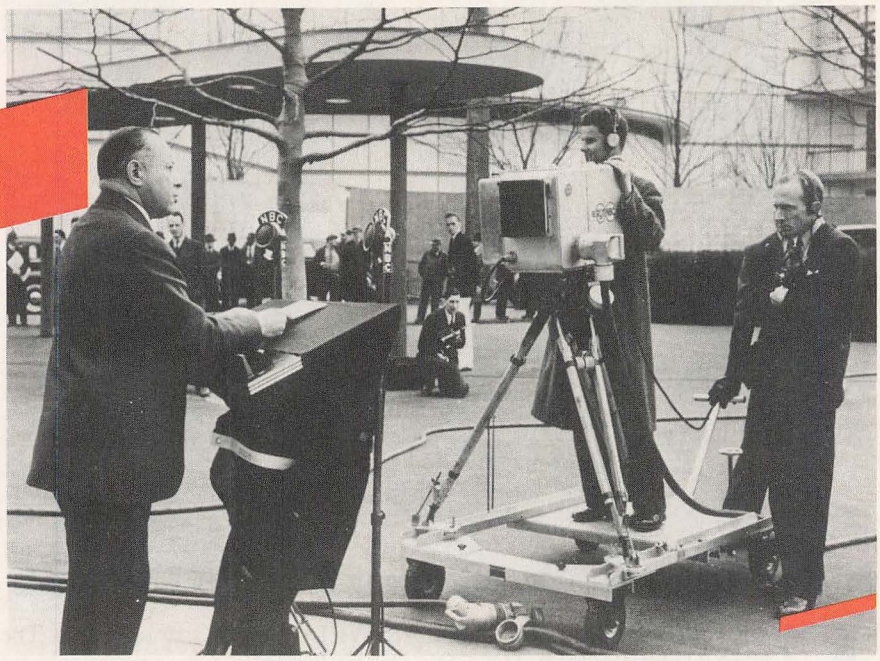
But it never turns out quite like we expected. Flat-screen "mural" TV, 3-D sets and even video telephones—all "just around the corner" in the minds of early TV experts—are still around the corner. But who could have foreseen that in the 1980s the typical American family would own a gadget that could record hours of television images, or that family members would make weekly visits to neighborhood stores where they could choose from among virtually any Hollywood movie of the past 50 years, and take it home in a box no larger than a hardbound book? Who anticipated palm-sized videocameras,

'30s

LIKE A CREATURE FROM A DIFFERENT DIMENSION, RCA'S ALL-GLASS PROTOTYPE TELEVISION SET STARED DOWN THE CROWD AT THE '39 WORLD'S FAIR IN NEW YORK—FOR MOST VISITORS IT WAS THEIR FIRST GLIMPSE OF TV.

'30s

"NOW WE ADD SIGHT TO SOUND," ANNOUNCED RCA HEAD DAVID SARNOFF AT THE '39 WORLD'S FAIR. IT WAS HISTORY'S FIRST TELEVISION BROADCAST OF A NEWS CONFERENCE, BUT NO ONE HAD THE SETS TO SEE IT.



hand-sized video cam*corders* and satellites—spaceborn clusters of tiny TV transmitters beaming over a hundred TV channels to anyone with a backyard dish antenna? Television's early visionaries predicted a nation sitting rapt over nightly broadcasts of opera and ballet. But who envisioned *Three's Company,* or a cable channel devoted entirely to the weather? On the other hand, who could have imagined *Live Aid,* a television broadcast linking the world in the fight against hunger in Ethiopia? Who even dreamed of television images—in color—of Man's first steps on the moon, delayed only by the few seconds it takes for light to travel from the moon's surface to Earth?

In the 1920s, as television was taking its first tottering steps, it was radio, not TV, that occupied people's imaginations as the prime marvel of the era. Magazines such as *Popular Mechanics* and *Popular Science* devoted whole sections each month to advice on choosing and using radios. People sought advice on purchasing radio hardware much the way video buyers today seek guidance on VCRs and camcorders. Television was invariably described as a form of radio; a 1929 *Saturday Evening Post* article on the topic was titled "Radio Finds Its Eyes." It was only natural then that *Popular Science,* shortly after AT&T's much-publicized 1927 TV demonstration, turned to Guglielmo Marconi—regarded then and now as the "Father of Radio"—for his expert opinion on the upstart medium. "I cannot foresee televison as a commercial possibility for the home," the patriarch of the airwaves intoned, "but it is a possibility for theaters."

Today, of course, though video makes an occasional appearance in sports arenas for live displays of boxing matches and the like, we're still waiting for the high-definition video movie theaters that have been predicted for quite a few years. But it's hard to blame Marconi for his short-sightedness on the potential of television. After all, the earliest television demonstrations required a massive technological effort to produce a pretty underwhelming result. For example, the 1927 AT&T experiment, which relayed a speech by Herbert Hoover in Washington by wire to a television receiver in New York, required over 1,000 technicians and produced a flickering image of Hoover's face on a two by three-inch screen.

Hoover, unlike the *Times*, wisely refrained from guessing the future of the new technology, saying that "every great and fundamental discovery of the past has been followed by use far beyond the vision of its creator."

Quite impressed by AT&T's massive mobilization of manpower in the TV demonstration, Hoover praised the company, adding that "the intricate processes of this invention could never have been developed under any conditions of isolated individual effort." Actually, over a year earlier, a sickly and impoverished Englishman named John Logie Baird—working quite alone—had demonstrated working television in London. According to Mark Schubin, TV historian and technical editor of *Videography* magazine, Baird almost passed up developing television to concentrate on inventing a perpetually sharp razor. In fact, television research was just one of a series of odd endeavors for the English inventor; he'd built a canning factory for preserves in Trinidad, sold honey and controlled a small empire in the coconut-dust business—he'd even developed a successful soap, "Speedy Cleaner." But poor health forced him to drop all of these ventures before they enriched him substantially. Baird's first television system was patched together from cardboard, darning needles, bicycle lamps and sealing wax. But before the decade was out Baird had managed the first transatlantic TV transmission, the first color television, the first 3-D TV, the first video recorder—a *wax* videodisc—and the first large-screen TV.

Virtually all the television systems before 1930 required viewers to watch the screen through a large spinning disk. The picture was revealed through a row of holes spiraling in toward the center of the disk; these holes performed the essential "scanning" function along each line of the picture, a task that is performed electronically today (thanks in part to an inventor working for Westinghouse and RCA named Vladimir Zworykin). In fact, in 1928, *Popular Science* ran an article titled "Making a Television Disk,"

with detailed plans for drilling the holes along the proper spiral path. Fortunately, disk-based television gave way to the electronic variety. If it hadn't, we might have to redesign our homes radically to accommodate a TV set: Mark Schubin estimates that producing a five-inch picture using the original disk technology, but with today's picture quality, would take a disk 269 feet around.

Nevertheless, many of the engineers working with television during the '20s had high hopes for the current technology. Writing in the *Saturday Evening Post* in July 1929, inventor Charles Francis Jenkins predicted TV sets would be in homes "by Autumn of 1929." The television set would be "similar to the present radio cabinet," he imagined, except for one delightful addition: The front of the cabinet "will have an opening with curtains resembling a miniature stage"; you would pull back the curtains to reveal the screen. It was a charming idea: The technological innovation of the age making its way into people's homes disguised as a puppet theater.

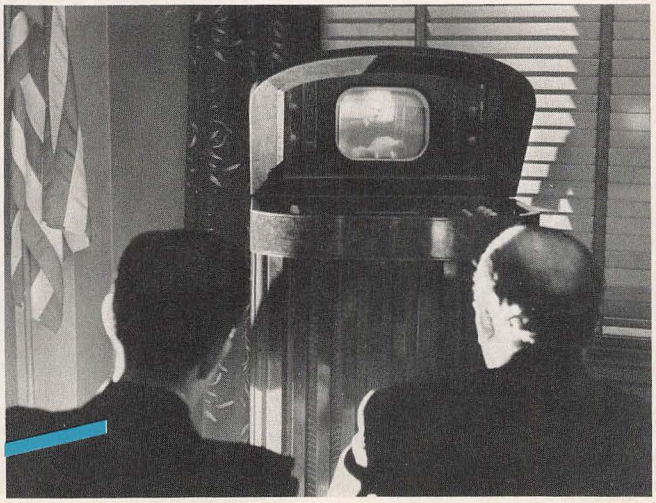
Jenkins was a bit overoptimistic, however; television receivers weren't going to find their way into consumers' homes in any meaningful numbers until after World War II. But his enthusiasm was well founded: From his experimental radio station W3XY near Washington, DC, Jenkins was already broadcasting one-hour "radio movies" every other night, picked up by amateur radio buffs on homemade receivers. The early transmissions were extremely crude, and Jenkins' offhand account of his first broadcast is a startling glimpse at the crudity of America's racial attitudes at the time as well. "For actors I had animated silhouettes," Jenkins writes, "a girl skipping rope, a boy playing ball, a negro chasing a chicken."

While Jenkins, Baird and others were experimenting with ever-faster-spinning disks, still others were hoping to make a TV system that worked entirely electronically. In fact, as early as 1911, an inventor named Alan Archibald Campbell Swinton presented diagrams of an all-electronic TV system essentially identical to the one we use today. Did Swinton attempt to build this set? Far from it. "It is only a product of my imagination," he said addressing a conference. "Such an apparatus will never be built following these principles."

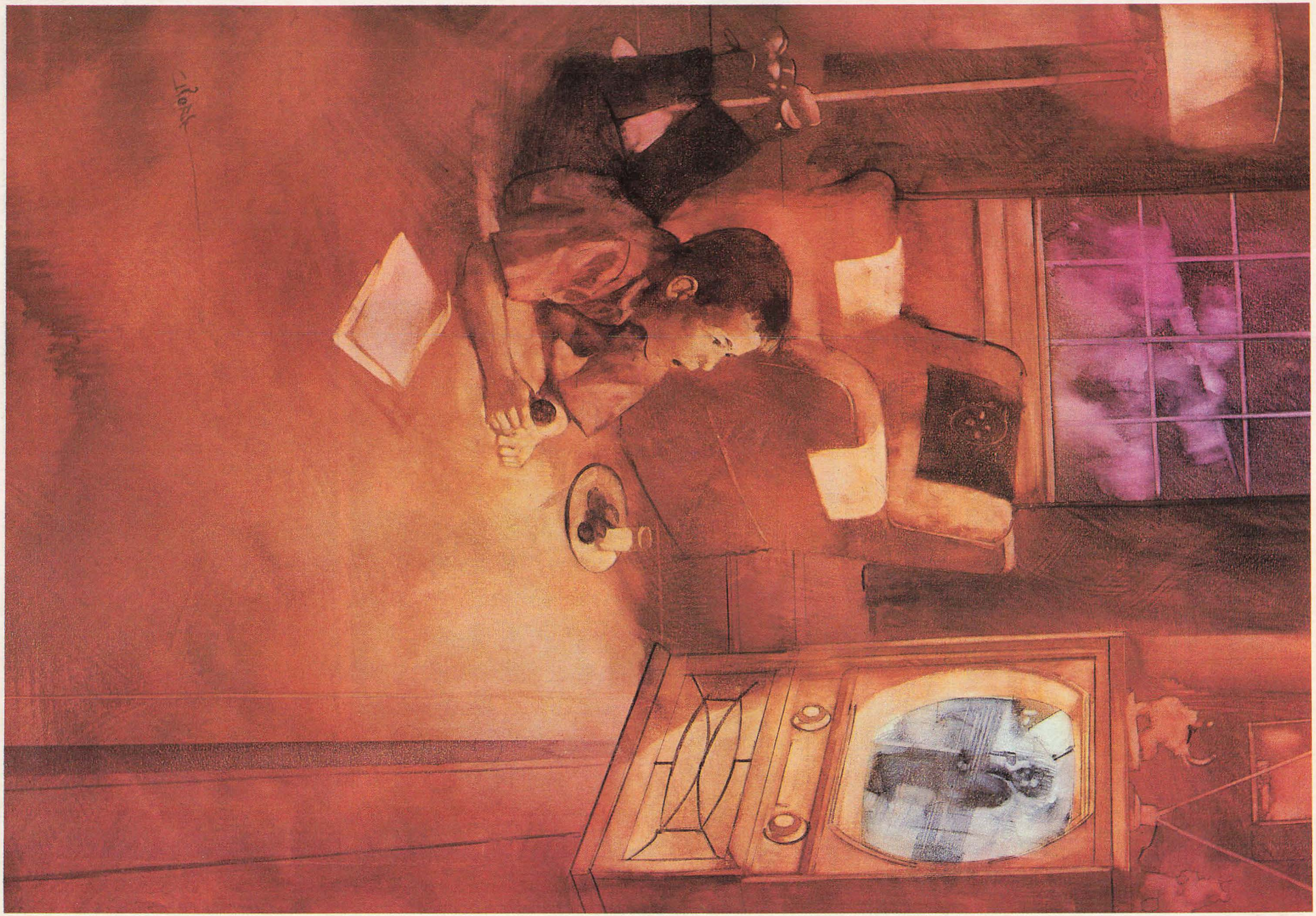
Not so timid was Russian-born inventor Vladimir Zworykin. He sewed up the basic concepts for electronic television—including a few *Continued on page 179*

'40s

WITH THE WAR OVER, THE US BEGAN TO MASS-PRODUCE TV SETS IN EARNEST (LEFT). CROWDS FORMED TO SEE ZENITH'S ILL-FATED PHONE VISION PAY-TV SYSTEM (BELOW LEFT). OUR LIVING ROOMS WOULD NEVER BE THE SAME.



BOB CROFUT



MY FIRST TIME

REMEMBRANCE OF AN AGE WHEN THE MOST IMPORTANT MEMBER OF THE FAMILY WAS UNCLE MILTIE.

By Gaeton Fonzi

Fat Howie Novaki was the kind of kid my mother loved. He always smiled when he greeted her. He was always polite, always said, "No, thank you" or "Yes, thank you." Unlike most of my friends whose verbal *savoir-faire* peaked at double grunts, Fat Howie actually talked with adults. "He's so polite, such a nice boy," my mother would say. "He's going to be a dentist some day, you know. Maybe in a few years we'll let him meet your cousin Rose from Philly." My mother loved Fat Howie. Me and the other guys in the neighborhood, we hated Fat Howie Novaki. You had to hate a guy everybody's mother liked.

But there came a day when I started to like Fat Howie. I began to see some redeeming values in his disgusting personality. I even ignored the boring habit he had of talking about books that didn't even have dirty parts. I mean, while the rest of us were flipping through *Tobacco Road* or *The Amboy Dukes* and like that, Fat Howie was reading *Buddenbrooks*. It wasn't easy trying to like a guy who read *Buddenbrooks* but I forced myself. Especially on Tuesday afternoons. Me and my old pal Fat Howie would saunter up to Ben's Ice Cream Shoppe on Bergenline Avenue and eat chocolate sundaes and just talk about this and that, you know, like good friends do. And then we would leave and each head home and, God, how I remember the suspense and anxiety I felt just before we parted. Would he say it or wouldn't he? Would he ask me or would he call someone else and ask him? Fat Howie had the power to crush me, to totally devastate me. I was a nervous wreck every Tuesday until he said those magic words:

"Wanna come over tonight and watch Milton Berle?"

Fat Howie Novaki was the first kid in our neighbor-

hood to get a television set. His father was rich, at least by the standards of our North Jersey working-class town. I remember his father took his mother to Florida in the winter once on vacation. Fat Howie was left with his aunt, but his mother brought him back a souvenir: two little plastic dogs, one black and one white Scotch Terrier, mounted on magnets. Point them one way and they would bang against each other; point them the other and they would fly away from each other. It was something to see. I had to spend an hour in detention after school one day because Fat Howie bawled to our homeroom teacher that I had taken them off his desk and wouldn't give them back. That was one of the reasons I hated Fat Howie before he got his television set.

But television brought Fat Howie power and prestige! He suddenly became the most popular kid in the neighborhood. And to be among the elite—his parents would permit only one or two friends each week—to be invited to the Novaki living room on Tuesday nights to watch *The Texaco Star Theatre* with Milton Berle, man, that was enough to garner your attention and envy for the rest of the week. It was either sit in the Novaki living room or be squashed in the crowd that gathered in front of Al's Radio Repairs & Appliances on Hudson Avenue.

My very first encounter with television was at Al's Radio Repairs & Appliances. Al's entire shop was smaller than the Novaki living room, and his complete video inventory consisted of the one set he had in the front window. It was an eight-inch RCA console that took up almost the whole window, and if you didn't get there early you had to keep jumping up on your toes to look over somebody's shoulder. But the front door was set back in a small entryway, which meant some of us could crowd into that vestibule and catch the picture from the side, which was like viewing a postage stamp standing on its end.

Even from the front, however, those early TV pictures would give you eyestrain. When the crowd shouted, "That's good, Al, don't touch it no more!" that meant he had eliminated two of the three ghost images and reduced the herringbone pattern to minimal gray. We weren't too finicky about sound quality either. On cold nights Al wouldn't leave his front door open and unless you got there early to get a spot right up against the plate window, you couldn't hear the sound too well. I remember many a night, the big collar of my fashionable mackinaw pulled up over my freezing beet-red ear lobes, stomping my feet to keep my toes from falling off, breathing icicles and wiping my running nose on the back of my gloves while laughing like hell at one of Berle's jokes I couldn't hear. But, what the hell, it must've been funny because the guys up front were laughing.

Al turned on the television in the window only on Tuesday and Friday nights. Tuesday was Berle's night, of course, and Friday was the *Gillette Cavalcade of Sports,* which was boxing. It's strange how in retrospect I recall thinking that was all there was on television at the time. It wasn't true, of course, but in the winter of 1948 those two programs so dominated the dawning world of telvision it seemed that way. When some of my other friends began getting TV sets, my perspective widened. I remember watching wrestling from Park Arena on Thursday nights at Frankie Murphy's house and the *Kraft Television Theater* on Wednesday nights at Irwin Cohen's house and, when I got to Fat Howie's early on Tuesday nights, John Cameron Swayze's *Camel News Caravan.* I may have been the first circuit-riding video watcher.

I never admitted this to anyone before, but I was the last one in my neighborhood to get a television. Besides Fat Howie, Frankie Murphy and Irwin Cohen, Harry Devine, Phil Levitan and Vito Graziano got theirs before me. Of course, none of us got a set as big or in as classy a piece of furniture as Fat Howie's. His was a Dumont with a huge 13-inch screen. It was the Cadillac of television sets.

Still, I couldn't have been more excited when my father finally brought home our table model Philco. I remember how anxious I was every night for weeks before. I would go down to the corner and wait for him to get off the Lincoln Tunnel bus from New York, hoping I would see him struggling with a huge box. Imagine the disappointment that poor man must have seen on my face so many nights because all he had stuck under his arm was his regular copy of the *Journal-American.*

The problem was this: My father was the proprietor of the Golden Cross Barber Shop in lower Manhattan, on Fulton Street, and one of his good customers worked at an electronics store somewhere on Lafayette Street. This customer had told my father he could get him a television wholesale. Just let him know when, the guy said. Finally one night, when my cajoling, nagging and whining got to him, my father announced that television might not, after all, be a passing fad, and that our family was now ready for our own TV set. Now all we had to do was wait for the wholesale guy to come into his shop again. So we waited. And we waited. As the weeks went by, I became more and more nervous and then increasingly frantic. Imagine, the whole damn future of television was whizzing by me while I waited for some guy to need a haircut.

Funny, though, after we got the set I don't remember staying glued to it very long. I still watched Milton Berle, of course, and Ed Sullivan's *Toast of the Town* and Arthur Godfrey's *Talent Scouts* or *The Big Story* ("Tonight the Pall Mall Award goes to . . ."). Watching the New York Yankees accounted for most of my daytime TV viewing. On the other hand, my mother and father spent every night in front of the set. Dad, naturally, loved *Life with Luigi* and Mom went crazy over wrestling from Columbia Park with Dennis James. One day, she gained an incredible moment of fame and glory when she got on his *OK, Mother* daytime show. James had a daily ritual of giving his tie to the first mother who pushed her way into his attention and asked for it. You remember that day in the fall of '49, that chubby little woman who elbowed her way from the rear seat to the front row and nearly choked him to death getting his tie? Yep, that was my Mom.

Even Fat Howie was impressed. By the way, as fate would have it, Fat Howie did become a dentist and—truth is stranger than fiction—my mother the matchmaker did bring up my cousin Rose from Philly to meet him, and they eventually got married. In the end, despite his brief days of television glory and popularity, he never changed. Once a nerd, always a nerd. He even got to my cousin Rose and she recently wound up divorcing him. I guess she came out all right but I think she could have done better. She got a nice settlement and kept their big house, but Fat Howie insisted on taking both of the big TV sets. All he left her was the little Sony four-inch black-and-white. □

Gaeton Fonzi, author of Annenberg, Profile of Power, *is the winner of a national Sigma Delta Chi award for public service and numerous other journalism awards.*

READ ALL ABOUT IT!

THE INCREDIBLE, FEROCIOUS, TWO-HEADED VCR IS COMING!

MAYBE.

To hear the movie industry tell it, it will be as terrifying as the creature in *Alien*, as voracious as *Jaws*. But according to the people at Samsung, their proposed dual VCR will be as innocent as *Bambi*.

Ever since Samsung unveiled its prototype dual deck at an electronics trade show in June, the fight between Hollywood movie moguls and the Korean electronics giant has resembled a scene from *War of the Worlds*. And it's all over a product that doesn't even exist—yet.

The controversial Samsung deck combines a VHS VCR and an 8mm recorder in one compact package. Samsung executives insist the product is intended for owners of 8mm camcorders who want an easy way to dub their movies from the tiny 8mm cassettes to VHS. "Baloney," retorts Jim Bouras, the Motion Picture Association of America's vice president for home video. "Quite clearly its only purpose is to duplicate prerecorded software." The war of words has been raging for months. It now appears

PRESTON

the battle may spill into the US Congress and, if Samsung follows through on its tentative plans to introduce the controversial product here, into the courts as well.

Hands-on Experience

VR recently had an exclusive opportunity to try out a working prototype of the Samsung dual deck, one of only two in existence. The basic idea behind the VCR, which Samsung has dubbed the "Format Translator," couldn't be simpler. Imagine a compact VHS VCR and an 8mm deck placed side by side in a housing about the size of a conventional VHS VCR. The two decks share a single tuner timer. Samsung didn't break any records trying to add features to the product: Both decks are strictly mono with limited freeze-frame and special-effects capabilities; the tuner is a basic 110-channel cable-compatible version; and the two tiny LCD screens on the front panel only offer the most rudimentary counter information.

But it works. In our experiments, both the VHS and 8mm decks were able to play and record without any problems. The dual VCR can dub from 8mm to VHS, or vice versa if necessary, and there's no need to crawl behind the deck and hassle with cable hookups: Simply press "Play" on one side and "Record" on the other. One of the deck's strangest features is its control layout: The tape-transport controls beneath the two cassette slots don't include any fast-forward or rewind controls. These are found only on the wireless remote control. If Samsung really intends to introduce the Translator, let's hope it corrects this problem first. And while the engineers are tinkering with the front panel, we'd suggest they also add some features to help people who want to edit scenes from one tape to another. In particular, the deck could use better freeze-frame and other special effects to help make editing more precise.

Hollywood Hits the Deck

Samsung executives stress that the model we played with is just a prototype. "The final features haven't been nailed down," says spokesperson Richard Leister. But a bigger question than what kind of features the dual deck will include is whether the deck will appear at all.

Some powerful forces have arrayed to try to keep Samsung from ever bringing the dual VCR to this country. "We will empty the cupboard of alternatives," said MPAA head Jack Valenti, discussing the group's plans in a recent interview on *Entertainment Tonight*. The MPAA is determined to squash the dual deck any way it can, he continued, "whether by congressional law, legal means, administrative action or whatever." Valenti has long been known for his outspoken opposition to home video; his attack on the dual deck hasn't lacked in vehemence. "It's a blatant invitation to thievery," Valenti said of the product. "It's barren of value except that it can copy prerecorded cassettes that you get at the local video store —that's the only reason it exists."

Nonsense, replies Samsung's Leister: "8mm today is basically for the home moviemaker. This deck is aimed at the person who makes 8mm movies." There is only a handful of prerecorded movies available in 8mm so far, compared to the vast selection in VHS, Leister points out. "And what is there is also available in VHS." Thus the advantages of copying from 8mm to VHS would be small, he believes. "And we don't see why *anyone* would want to copy from VHS to 8mm," he continues. After all, a person could buy two VHS VCRs for much less than the proposed $899 price of the Translator, he says, and blank 8mm tapes are still much more expensive than VHS, despite their shorter record times.

Samsung's national advertising manager, Don Kobes, concludes that the MPAA's assault on the Translator is a case of "big business working to strangle new technology. The MPAA is trying to forbid the American public from having this product."

If Samsung does introduce the dual deck here it could find itself in court. Most video experts had assumed that the Supreme Court's famous Betamax case ruling had established the legality of VCRs once and for all. But the Translator could open up the debate all over again. In the Betamax case, movie studios tried to prove that VCRs were being used illegally to copy movies, infringing on their copyrights. But the Supreme Court ruled in 1984 that the home taping of TV shows is completely legal. The court also said that movie studios had no claim against VCR makers because even though VCRs *could* be used to make illegal copies of prerecorded movies, that's not their primary purpose.

If the movie studios try to attack the Translator in court, they will attempt to prove that making copies of prerecorded movies *is* its primary use. Whether or not their charge is correct, Samsung could face a long and costly court battle defending the product.

But that's only one threat. Another possibility is that movie producers will pressure Congress into creating new laws restricting video. At the moment a law to place a "royalty tax" on audio equipment (S. 1739) is moving steadily through the Senate. The bill would levy a steep tax on audiotape recorders and then divide the revenue among music copyright holders who are supposedly injured by people who illegally duplicate their songs. In the past, movie studios have suggested a similar tax on video equipment. Concern over the Translator could revive the idea.

"Their [Samsung's] timing couldn't be worse," says Gary Shapiro of the Electronic Industries Association, a major trade group representing electronics manufacturers. He says the EIA is concerned about the Translator's "political impact." "We are at an extremely delicate stage in lobbying against the audio royalties bill," continues Shapiro, the group's vice president for government and legal affairs. "We don't want anything to jeopardize that." The EIA is quietly encouraging Samsung to consider dropping its plans to bring out the Translator here. Shapiro points out that Samsung, a newcomer to video, "was not involved in the VCR battles of a few years ago; they're not sensitized to the implications."

Just a Mirage?

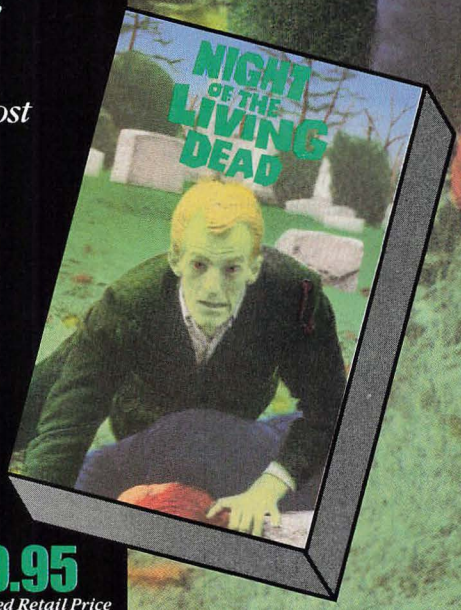
In the midst of the controversy, not everyone believes Samsung really intends to introduce the product. "They're milking this for all the publicity they can get," says the MPAA's Bouras. Another source close to the debate agrees: "I don't think they have any intention of bringing the product out." Samsung's Leister admits he is happy to get the publicity, but adds that the MPAA's overreaction to the Translator is responsible for it. "The MPAA has certainly helped us with our publicity," he says. "We thank them for that." In fact, Samsung executives appear to enjoy being in the middle of the uproar. One press release issued by the company carried the headline: "Samsung Prototype VHS/8mm VCR Stirs Up Hornet's Nest." Even if the *Continued on page 180*

They Scream Louder in Color!

NIGHT OF THE LIVING DEAD

George Romero's zombie cult classic, "Night of the Living Dead"—One of the most successful independent films ever made—is about to ravage home video audiences in horrifying, un-living color! Color them scary, color them shocking,, color them unforgettable.

Treat yourself to the screens' most popular nightmare! Now in Colorization™ for the first time.



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96 Minutes

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EQUIPMENT REVIEWS

CBS Lab Tests Of The Latest Equipment

Friendly RCA VCR

Summary: RCA Videocassette Recorder, Model VMT630HF

The latest RCA video recorder is one of the friendliest machines we've encountered. The complexity of timer programming that drove so many to their wits' end has been replaced on this model by a series of clear, unambiguous prompts that appear directly on the TV screen as you program. It's practically foolproof, even when you're programming the VCR to tape a show scheduled to air a year from now. This 365-day programming availability may seem a bit excessive (after all, most of us don't know what programs will run a year from now), but it's nice to know it's there!

The picture quality on this model was good in all three operating speeds: frequency response and video signal-to-noise ratios were solid, although in both categories performance was best in the SP speed. This VCR exhibited outstanding linearity characteristics, which are vitally important in color and black-and-white pictures (linearity is the machine's ability to reproduce full B&W and all shades of gray in between). Color quality was exceptional at all three speeds, while the special-effects features yielded their best results at EP.

Hi-Fi audio was good, though response fell short of the expected 20 kHz limit. This indicates that the VMT630HF is a less than exceptional machine for audio-only recording. Still, for video recording and playback, the 16.3 kHz cutoff point won't be a problem at all. The RCA's built-in MTS/SAP decoder was among the best we've tested; measured stereo separation was superb.

Features

The built-in TV tuner of this VCR can tune to any UHF or VHF station as well as to up to 49 unscrambled cable channels. Available channels can be preset into the VCR's electronic memory and called up by number via the handheld remote control.

This model incorporates one or more elements of the HQ ("high quality") circuitry introduced more than a year ago. We haven't been told just how many of the HQ enhancements have been used, but it was obvious from even a cursory examination of picture quality that the VCR incorporated the white-clip circuit, which helps sharpen picture edges.

In addition to the regular programming features of this VCR (four recording events over a year's time), two buttons permit automatic timer recording without all the usual programming rigmarole. You simply enter the desired program's starting time and length up to 24 hours before it's scheduled to air.

During manual operation, a cassette will be rewound automatically when it reaches the end of the tape. During automatic timer recording, however, this feature is not active, so accidental erasure of a program will not occur.

Controls

All of the primary controls of this VCR (power, tape transport, etc.) are conveniently positioned below the front-loading cassette slot. Secondary controls and features such as the headphone jack and its level control, tracking control, audio input selector (for simulcast, tuner or external audio selection), the audio playback selector (Hi-Fi or conventional) and a mono/stereo selector are located below the major controls, left of the panel.

Audio recording-level controls for each channel are below the two banks of LED indicators. A display area with a wide variety of status indicators plus the usual channel and time displays is nearby. Additional controls for channel programming, tape speed selection and even for display intensity dimming are at the lower right section of the panel. Buttons for the express recording feature described earlier, controls and indicators for MTS or SAP recording and channel up and down buttons are also conveniently positioned beneath the display area.

Programming for unattended recording must be done from the handheld remote control. The remote also has frame-advance and slow-motion buttons that duplicate major tape transport controls and number keys for direct access to any channel.

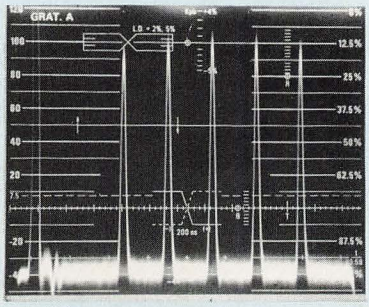
The rear panel of the VCR has connections for an antenna, cable-TV line, external stereo audio inputs and audio outputs. The rear panel also houses the usual channel 3/4 selector switch, a TV/CATV channel switch and a special CATV

LAB MEASUREMENTS:
RCA Videocassette Recorder
Model Number: **VMT630HF**
Serial Number: **610600003**

VIDEO SECTION

FREQUENCY RESPONSE (at 2 MHz)	
Video Output	
SP	**-3.6 dB**
LP	**-5.1 dB**
EP	**-4.9 dB**
TV Output	
SP	**-4.1 dB**
LP	**-6.1 dB**
EP	**-6.0 dB**
SIGNAL-TO-NOISE RATIOS	
Red-Field Chroma (video output)	
SP (AM/PM)	**42.7/38.2 dB**
LP (AM/PM)	**40.3/34.5 dB**
EP (AM/PM)	**38.8/35.7 dB**
Red-Field Chroma (TV output)	
SP (AM/PM)	**42.0/38.0 dB**
LP (AM/PM)	**40.3/34.5 dB**
EP (AM/PM)	**37.9/35.6 dB**
Luminance (video output)	
SP (100/50/10 IRE)	**43.3/44.8/47.5 dB**
LP (100/50/10 IRE)	**42.5/44.0/45.8 dB**
EP (100/50/10 IRE)	**41.0/42.5/43.6 dB**
Luminance (TV output)	
SP (100/50/10 IRE)	**39.8/41.3/43.1 dB**
LP (100/50/10 IRE)	**39.2/40.7/41.8 dB**
EP (100/50/10 IRE)	**38.4/39.7/41.0 dB**

Stairstep Linearity **(video output)**



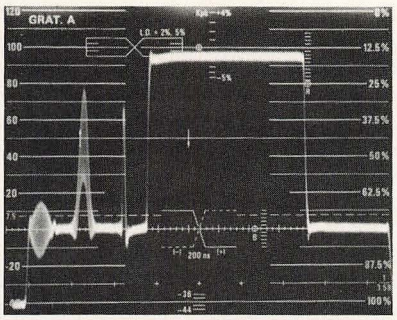


Fig. 1. Pulse bar test.

adapter connector. RCA makes an optional CATV adapter (catalog number CAD030). This device makes it possible to record one channel while watching another for regular and scrambled channels.

Test Results

We were particularly taken with the luminance signal-to-noise ratio exhibited by this VCR when it was operated at its fastest, SP, speed, as well as by the excellent linearity of pictures during playback at all speeds. Deviation from perfect linearity never exceeded 5% at any speed and the fifth step in our stairstep linearity signal was never off by more than 3%. It is this step—the one coming closest to white in the shadings of gray defined by the test signal—that is usually the least impressive in many VCRs we test (see chart.)

Color reproduction of a recording was so close to perfect at all operating speeds that no color adjustment of our reference monitor was required at any time. CBS Technology Center's tests that used color bars and a vectorscope test instrument

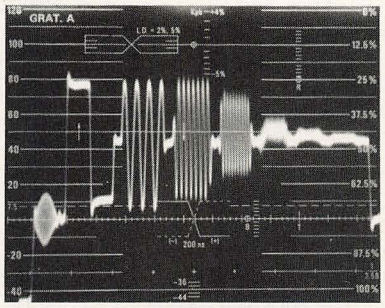


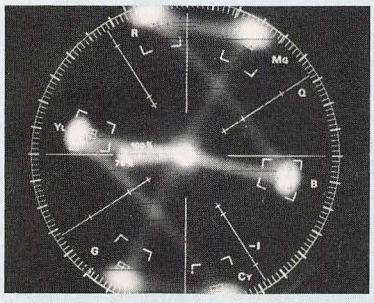
Fig. 2. Frequency response, SP.

confirmed the accuracy of color reproduction. For perfect color, the spots in the vectorscope diagram should be squarely on top of the small "X" marks around the perimeter of the vectorscope display. That's exactly where they fall—and at all three operating speeds! (See chart.) Picture sharpness was good (see Fig. 1), while video frequency response was merely average (see Figs. 2 and 3).

As for the audio Hi-Fi results, even though there was a gradual roll-off at the high frequencies (our ratings chart shows that response was down -3 dB at 16.3 kHz), there was sufficient output at 20 kHz; a slight boosting of the treble control on your stereo component system would flatten things out again all the way out to 20 kHz. As for audio signal-to-noise in the Hi-Fi mode, it was outstandingly high. Results using the conventional audio tracks were just about what we've come to expect—average at SP and very poor at the slower speeds. The only redeeming specification acquired when we used the conventional edge tracks for audio was the distortion, which, surprisingly, was as low as the distortion values measured when we used the Hi-Fi audio recording model. At low frequencies, distortion was actually lower in the conventional audio tracks than it was in Hi-Fi. Some minor form of mistracking during playback might have caused this.

As noted earlier, the MTS decoder section tested very well as far as stereo decoding and separation were concerned. When decoding SAP (second audio programming), however, response was rather ragged and erratic, with low frequencies somewhat attenuated, and upper-

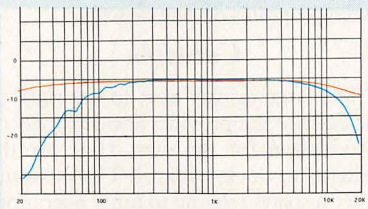
Color Accuracy **(video output)**



AUDIO SECTION

OUTPUT LEVEL	
Conventional (all speeds)	**.21 Volts**
Hi-Fi (all speeds)	**2.0 Volts**
THD AT REFERENCED OUTPUT	
Conventional (SP/LP/EP)	**.8/.7/.6%**
Hi-Fi (all speeds)	**3%**
WEIGHTED PEAK FLUTTER (DIN)	
Conventional	
SP (avg/peak)	**.33/.37%**
LP (avg/peak)	**.38/.46%**
EP (avg/peak)	**.46/.55%**
Hi-Fi	
SP (avg/peak)	**.007/.008%**
LP (avg/peak)	**.005/.006%**
EP (avg/peak)	**.006/.007%**
FREQUENCY RESPONSE (for -3 dB)	
Conventional (SP)	**100 Hz to 10 kHz**
(LP)	**87 Hz to 6 kHz**
(EP)	**79 Hz to 4.6 kHz**
Hi-Fi (all speeds)	**20 Hz to 16.3 kHz**
SIGNAL-TO-NOISE RATIO (record/play)	
Conventional (SP/LP/EP)	**42.9/43.8/44.1 dB**
Hi-Fi (SP/LP/EP)	**95.4/95.4/95.7 dB**

Hi-Fi Frequency Response



HARMONIC DISTORTION (at -10 dB)	
Conventional (100 Hz/1 kHz)	
SP	**.4/.4%**
LP	**.4/.4%**
EP	**.5/.5%**
Hi-Fi (100 Hz/1 kHz/5 kHz)	
(all speeds)	**1.6/.4/.9%**
HI-FI CHANNEL SEPARATION	
(right/left)	
SP	**74.0/71.1 dB**
LP	**73.6/70.9 dB**
EP	**73.0/69.8 dB**

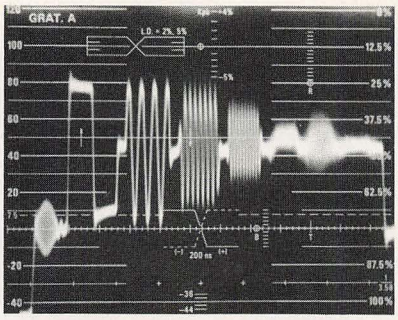


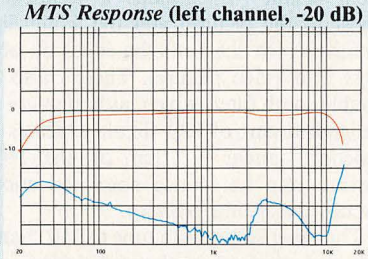
Fig. 3. Frequency response, EP.

middle frequencies slightly overemphasized. When we applied a ± 6 dB tolerance to the frequency response curves, the response extended from around 30 Hz all the way out to 10 kHz. Remember that SAP will primarily be used for speech or dialogue and therefore wideband frequency response above 10 kHz is not really so vital. —Len Feldman

MTS DECODER SECTION

SIGNAL-TO-NOISE RATIO	
(at 100% mod.)	
Stereo (left/right)	**64.9/64.6 dB**
SAP	**59.5 dB**
Mono	**63.9 dB**
TOTAL HARMONIC DISTORTION	
(at 1 kHz, -20 dB)	
Stereo (left/right)	**.1/.1%**
SAP	**.8%**
Mono	**.1%**
FREQUENCY RESPONSE (at -20 dB)	
Stereo	**30 Hz to 12 kHz**
SAP (at -3 dB)	**40 Hz to 10 kHz**
Mono	**20 Hz to 12.5 kHz**

MTS Response **(left channel, -20 dB)**



CHANNEL SEPARATION (at -20 dB)	
Stereo (left/right)	**34.0/32.0 dB**

ADDITIONAL DATA

POWER REQUIREMENTS	**41.0 Watts**
FAST-FORWARD TIME (T-120 tape)	**4 Min., 16 Sec.**
FAST-REWIND TIME (T-120 tape)	**4 Min., 19 Sec.**
DIMENSIONS (HxWxD, in inches)	**3⅞x17⅛x13¹⁵⁄₁₆**
WEIGHT	**18⅜ Pounds**
SUGGESTED RETAIL PRICE	**$709**

All laboratory measurements and charts supplied by CBS Technology Center.

Sharp's Sharp VCR

Summary: Sharp VCR; Model VC-H65U

There are no fewer than 16 individual steps for timer programming listed in the owner's manual of this VCR. Still, what this Sharp model lacks in simplified programming it certainly makes up for in features and performance. This VHS VCR incorporates some of the HQ ("high quality") circuitry designed to boost VHS picture quality. It's also got a built-in MTS decoder so it can receive stereo TV broadcasts. Finally, it's a Hi-Fi model, which means the finest sound VHS has to offer.

Picture detail at the standard play speed was very impressive; one of the best measured, as a matter of fact. Unfortunately, special effects in every speed except EP were pretty much run-of-the-mill. The high-speed video search, which allows you to scan in both forward and reverse at 15 times the normal tape speed, is a fun and useful feature; too bad it can only be used on tapes recorded at the EP speed.

We liked the model's Instant Record feature, which allows you to program the VCR for any period with only one button within 24 hours of the time you set it. The VCR can be programmed to record in 30-minute increments for up to four hours using this feature. And this process is a lot easier to use than the long-term timer-record feature which may take some time to master.

Sharp's aim here has been to provide a top-of-the-line VCR at a lower-than-average price—$820 suggested retail. With no on-screen displays to raise the cost and some of the most esoteric features omitted, they have, for the most part, succeeded in offering excellent value for a reasonable price.

Features

The most important features of this VCR include an MTS decoder, VHS Hi-Fi recording and the ability to record simulcasts. The HQ circuitry incorporated in this model includes the detail-enhancement circuit (which adds a frequency boost to the picture) and the white-clip circuit (which sharpens the edges on objects in a video picture). There's also a double comb filter, which, although not a designated part of HQ circuitry, serves a function similar to that of the HQ chroma and luminance noise reduction circuits, according to Sharp.

The tuner section can tune to 110 channels and employs synthesized tuning for instant electronic access to any channel you've programmed into the tuner's memory. Aside from instant programming, the timer can accommodate six events over 14 days.

Two other new features: Auto Play, which turns on the machine as you insert the videocassette and then plays the cassette (though only if the erase tab has been removed). It'll even rewind and eject the tape for you. Then there's Auto Repeat, which functions just like Auto Play, with a big exception: Instead of rewinding and ejecting the tape, it plays the tape . . . over and over and over. This feature will appeal to obsessive/compulsive types at home and will be of real practical use only to retailers who want to run commercial video displays.

This model also boasts an automatic program search system, a feature that allows you to insert a cue signal (actually a five-second blank spot on the tape) between programs on one cassette.

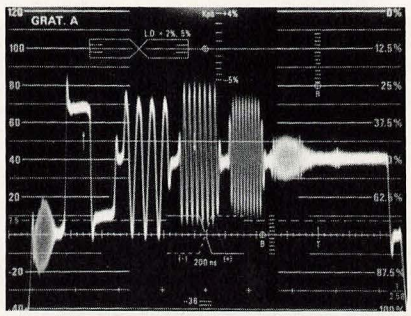


Fig. 1. Frequency response, SP.

Controls

The large display area to the right of the cassette slot provides a wide variety of information for the user. Here are the cassette-in, clock, channel, TV/VCR and other displays relating to timer operation, tape speed and the tape counter. This section is quite elaborately arrayed.

Tape transport controls are found to the right of this area. Below the display are the selector buttons for initiating the Instant Record feature. Here also are the channel up and down buttons. Direct access to a channel by number is available only through the handheld wireless remote control unit.

Additional secondary controls and indicators are behind a drop-down door along the lower edge of the front panel. Audio controls and indicators are located here, including controls for the MTS decoder section. The timer controls, record speed selectors, Program Search switch, cue button and tracking controls are all behind this door.

Aside from the usual antenna input and output connectors found on most VCRs, this one is equipped with A/V input/output jacks, a camera remote jack and an AC convenience receptacle. Of course, the usual Channel 3/4 selector for the built-in RF converter is included, and all these features are located on the rear panel of the VC-H65U VCR.

Test Results

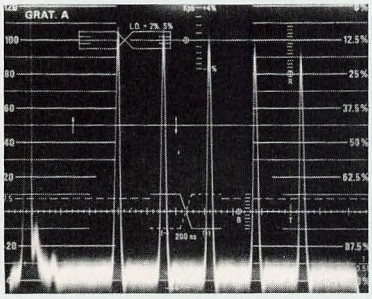
Video frequency response at the SP speed was among the best we've ever measured. -.71 dB at 2.0 MHz is an im-

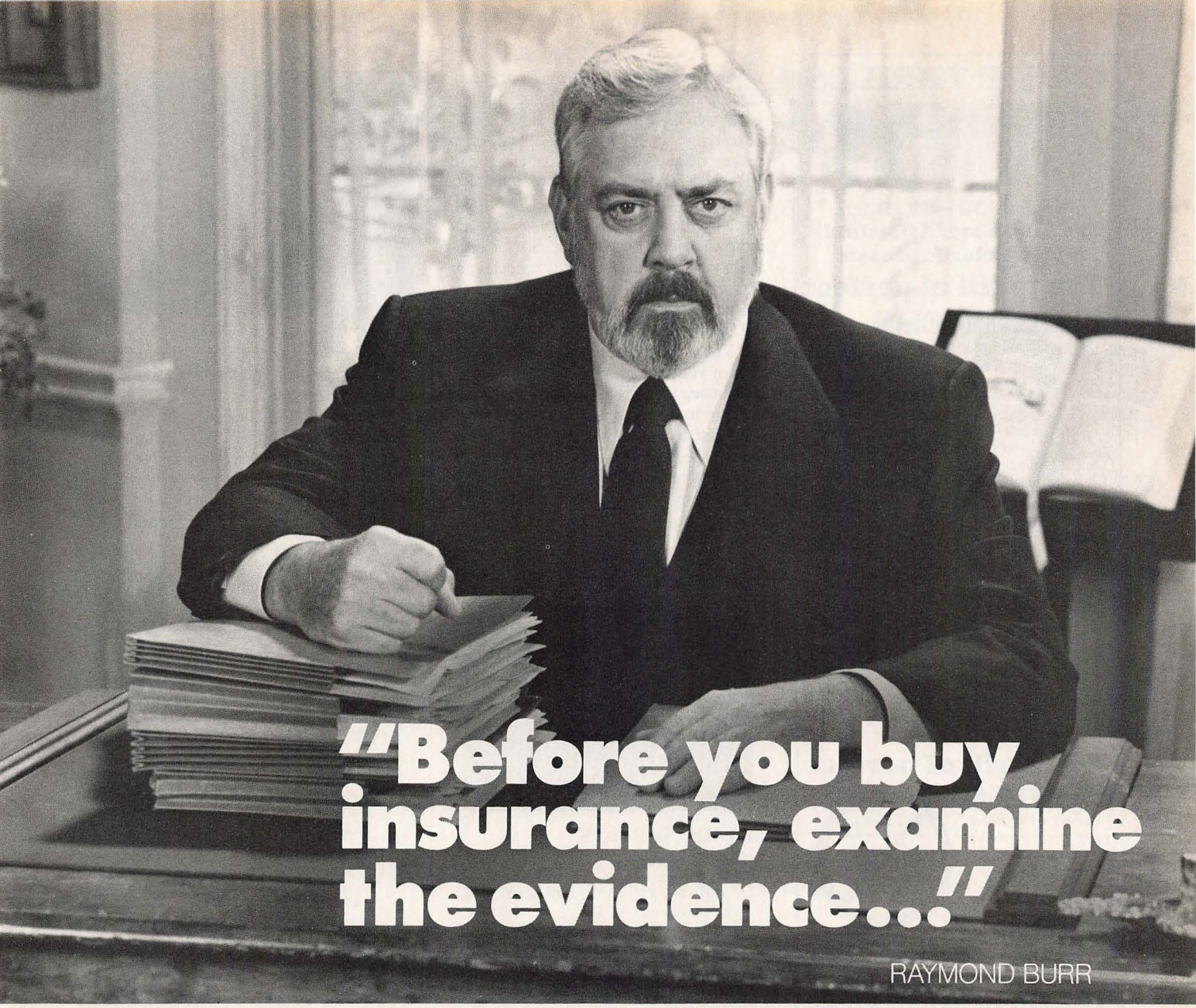
LAB MEASUREMENTS:
Sharp Videocassette Recorder
Model Number: **VC-H65U**
Serial Number: **313045**

VIDEO SECTION

FREQUENCY RESPONSE (at 2 MHz)	
Video Output	
SP	**-.71 dB**
LP	**-3.8 dB**
EP	**-3.8 dB**
TV Output	
SP	**-1.9 dB**
LP	**-5.2 dB**
EP	**-5.1 dB**
SIGNAL-TO-NOISE RATIOS	
Red-Field Chroma (video output)	
SP (AM/PM)	**43.0/39.2 dB**
LP (AM/PM)	**40.9/35.7 dB**
EP (AM/PM)	**39.3/35.9 dB**
Red-Field Chroma (TV output)	
SP (AM/PM)	**42.4/39.0 dB**
LP (AM/PM)	**40.7/35.7 dB**
EP (AM/PM)	**39.0/35.8 dB**
Luminance (video output)	
SP (100/50/10 IRE)	**39.9/40.5/44.4 dB**
LP (100/50/10 IRE)	**40.9/41.3/45.0 dB**
EP (100/50/10 IRE)	**39.2/39.3/42.8 dB**
Luminance (TV output)	
SP (100/50/10 IRE)	**38.6/39.0/41.6 dB**
LP (100/50/10 IRE)	**39.3/39.4/41.9 dB**
EP (100/50/10 IRE)	**38.0/38.2/40.7 dB**

***Stairstep Linearity* (video output)**





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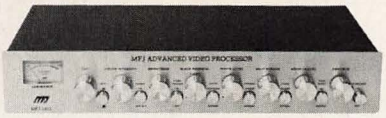

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pressive specification. The -.71 dB reading represents the loss of signal after a video signal is recorded and played back. A reading this low means excellent, crisp picture detail (see Fig. 1). At the LP and EP speeds, though, things look much less rosy: -3.8 dB (see Fig. 2). These readings, by the way, were all taken directly from the video output jack. So for optimum performance from this model, connect it directly to the video input of your monitor/receiver without going through the extra steps of modulation up to Channel 3 or 4 and the subsequent demodulation of your monitor/receiver's tuner.

Stairstep linearity, the ability of a VCR to reproduce varying shades of gray from full white to black, was only average. At the SP speed, deviation from perfect linearity reached a high of 8% when measured via the video output; as much as 11% via the TV demodulated output. Departure from perfect linearity was greater at the slower speeds.

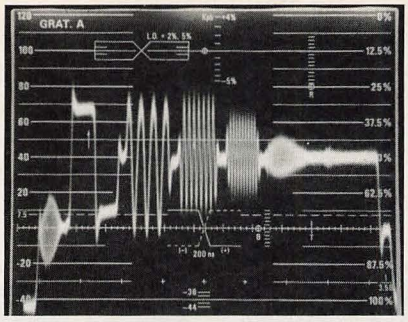
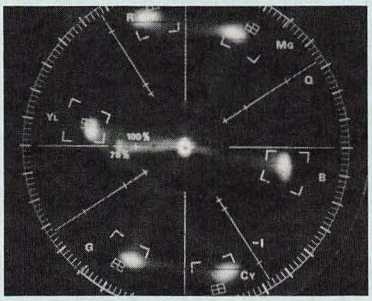


Fig. 2. Frequency response, EP.

Reproduction of the color bar test signals, as analyzed by CBS Technology Center on their vectorscope displays, was nearly perfect going through the video output jack but seemed to shift very slightly in hue when passed through the

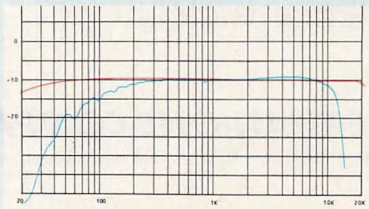
Color Accuracy **(video output)**



AUDIO SECTION

OUTPUT LEVEL	
Conventional (SP/LP/EP)	**.40/.38/.37 Volts**
Hi-Fi (all speeds)	**3.2 Volts**
THD AT REFERENCED OUTPUT	
Conventional (all speeds)	**3%**
Hi-Fi (all speeds)	**3%**
WEIGHTED PEAK FLUTTER (DIN)	
Conventional	
SP (avg/peak)	**.19/.22%**
LP (avg/peak)	**.36/.41%**
EP (avg/peak)	**.55/.60%**
Hi-Fi	
SP (avg/peak)	**.028/.030%**
LP (avg/peak)	**.015/.017%**
EP (avg/peak)	**.013/.015%**
FREQUENCY RESPONSE (for -3 dB)	
Conventional (SP)	**150 Hz to 11.6 kHz**
(LP)	**150 Hz to 5.5 kHz**
(EP)	**150 Hz to 4.5 kHz**
Hi-Fi (all speeds)	**22 Hz to 20 kHz**
SIGNAL-TO-NOISE RATIO (record/play)	
Conventional	
(SP/LP/EP)	**47.4/47.2/48.3 dB**
Hi-Fi (SP/LP/EP)	**84.1/84.4/83.9 dB**

Hi-Fi Frequency Response

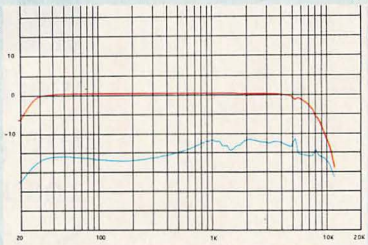


HARMONIC DISTORTION (at -10 dB)	
Conventional (100 Hz/1 kHz)	
SP	**1.8/.5%**
LP	**1.6/.6%**
EP	**1.7/.6%**
Hi-Fi (100 Hz/1 kHz/5 kHz) (all speeds)	**.4/.1/.3%**
HI-FI CHANNEL SEPARATION (right/left)	
SP	**68.5/67.3 dB**
LP	**68.2/68.0 dB**
EP	**67.7/68.2 dB**

MTS DECODER SECTION

SIGNAL-TO-NOISE RATIO (at 100% mod.)	
Stereo (left/right)	**64.6/64.5 dB**
SAP	**79.8 dB**
Mono	**64.8 dB**
TOTAL HARMONIC DISTORTION (at 1 kHz, -20 dB)	
Stereo (left/right)	**.9/.8%**
SAP	**.4%**
Mono	**.2%**
FREQUENCY RESPONSE (at -20 dB)	
Stereo	**30 Hz to 9 kHz**
SAP	**30 Hz to 6 kHz**
Mono	**20 Hz to 10 kHz**

MTS Response **(left channel, -20 dB)**



CHANNEL SEPARATION (at -20 dB)	
Stereo (left/right)	**18/18 dB**

ADDITIONAL DATA

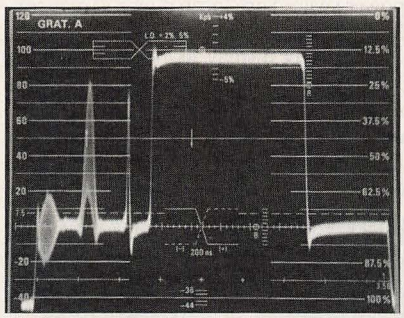
POWER REQUIREMENTS	**31.2 Watts**
FAST-FORWARD TIME (T-120 tape)	**4 Min., 38 Sec.**
FAST-REWIND TIME (T-120 tape)	**4 Min., 21 Sec.**
DIMENSIONS (HxWxD, in inches)	**3¾x16 15/16x13 11/16**
WEIGHT	**16⅞ Pounds**
SUGGESTED RETAIL PRICE	**$820**

All laboratory measurements and charts supplied by CBS Technology Center.

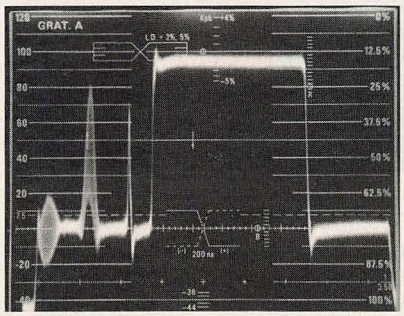
intervening modulator/demodulator process. This was especially noticeable at the SP speed. The pulse bar test shows HQ's frequency boosting circuitry in action. The highest spike in the pictures represents that little bit of oomph HQ adds to picture detail. As Figs. 3 and 4 attest, this boost is equally significant in both the SP and EP speeds.

As has been true of almost every VHS Hi-Fi VCR we have tested since the system was introduced, audio frequency response, wow-and-flutter and signal-to-noise ratios were all excellent, regardless of what speed we recorded in. Using conventional audio tracks, all these parameters (particularly frequency response) became poorer as the tape speed was lowered. This, too, was no surprise.

Unlike the Hi-Fi audio performance, that of the MTS decoder was rather disappointing. Separation was poor (only 18



Figs. 3, 4. Pulse bar test, SP (top) and EP (bottom) speeds.



dB at -20 dB reference), indicating imprecise alignment, and frequency response, which should have extended out to at least 12 kHz, began dropping off between 8 and 9 kHz. Frequency response was also lackluster in the SAP mode, though the signal-to-noise ratio here beat out the S/N on the stereo decoder section and the mono audio channel.

We suspect that had the factory alignment of the MTS circuitry been a little more precise, we'd have a completely unimpeachable machine in our hands. But still, that video frequency response reading is outstanding, and should be taken into account by consumers who are very concerned about picture quality. Also worth remembering here is the dramatic difference in results when the machine was tested through the direct video outputs. Going through these will produce the optimum results. As it is, the VC-H65U is a better-than-solid performer in most aspects. —Len Feldman

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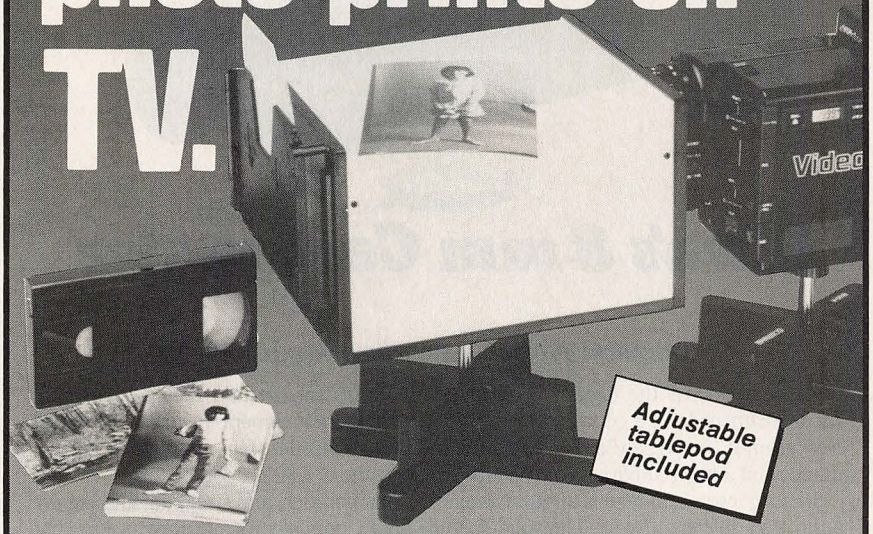

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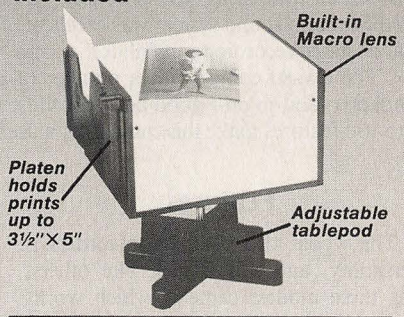

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Aiwa's 8mm Camcorder

Summary: Aiwa Camcorder, Model CV-80

Aiwa is one of the biggest boosters of the 8mm format and their latest small-format camcorder is a good performer. This combination camera/recorder breaks no new ground, but if you're looking for an 8mm camcorder that offers solid performance and a respectable complement of features, the CV-80's a good bet.

Picture resolution here is about average for a camcorder, and streaking and lag are almost completely absent. The solid-state camera's only significant drawback is that it requires a bit more light to produce good pictures than some tube cameras do.

In terms of features, the CV-80 has quite a few, and they all work well. Auto focus, which comes in handy when you move the camera a lot, is here. So is auto iris, a power zoom for instant close-ups and adjustable white balance. All of these features performed very well. Conspicuous in its absence is the macro, or extreme close-up, feature. Unless you have a yen for "blowing up" tiny objects and filling your video screen with them, you probably won't miss it much. Audio performance on the AFM mono sound system was excellent. This model is not equipped with PCM digital or stereo recording capabilities.

The CV-80 comes with a number of essential accessories—battery charger, AC adapter, and so on—good news for those who just want to buy and shoot. The easy-to-use-features make this camcorder a useful product for experts and novices alike.

Features

The whole idea behind camcorders is versatility, and this model, like others, has three modes: camera, which works much as any other full-featured video-camera does; VCR, which is for recording from the camera and playing back any 8mm tape; and camera/VCR, which allows you to monitor on a TV set what you're shooting. As far as the camera mode is concerned, all the features—auto focus, auto-iris, power zoom and adjustable white balance—work very well. The camcorder can be powered with the supplied battery pack, AC adapter or from an optional unit, the Aiwa TX-V80 tuner/timer. With the tuner/timer, you can charge the battery as well as convert your camcorder into a full-featured, VCR. An RF adapter is also supplied.

Although the electronic viewfinder supplied with the camcorder is normally mounted in-line with the lens (for a slim and compact configuration), a cleverly designed adapter allows you to reposition the viewfinder for left- and right-eye viewing (while you hold the unit on your shoulder) and vertical orientation (when you are shooting at a low angle and want to look downward into the viewfinder). The viewfinder, incidentally, can be used for instant playback and also provides light indications for weak-battery condition, low light and recording-in-progress. The viewfinder is also extremely helpful when you're using the record/review feature. This feature allows you to review the last few seconds of a recording.

The physical construction of the camcorder allows you to place it on a flat surface when you are using its VCR functions. When you do this all VCR controls and display areas will face you, as they would if the unit were nothing more than a portable VCR.

Controls

The control configuration on this model is made for handheld use—at least if you're not a southpaw. But lefties will probably have no problem getting used to the setup, since it is one of the more logical and simple ones we've seen. Hold this model by its grip handle and your thumb will fall on the stop/start button while your forefinger and middle finger are perfectly positioned over the zoom switch. If you're using a tripod, recording can be initiated by pressing a small red button on top of the hand grip section, which also houses the battery and the infrared beam emitter, which is central to the camcorder's auto focus system.

Camera controls are found on the left side of the model. These include the auto/manual focus switch, the auto/manual white-balance switch (which adjusts to indoor and outdoor lighting), a three-position aperture switch (which allows for low-light and backlit situations and has an automatic setting, as well), the record/review button (so you can look over the last few seconds of what you taped) and a camera power switch. The VCR functions (including a separate VCR power switch) are located on the rear surface of the camcorder.

The LCD display associated with the VCR controls is, of course, somewhat smaller than that found on tabletop models; still, it offers quite a lot of useful information. Blinking signals indicate low battery power or the presence of mois-

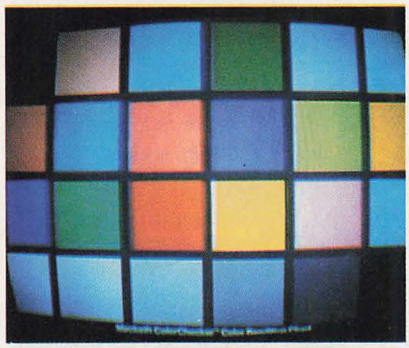

Fig. 1. Camera color: good.

ture. The word "tape" blinks when no cassette is in the machine, when the tape's erase tab has been removed or when the tape is finished. There are also displays for memory and insert functions. When the memory button is pressed, the word "memory" is displayed on the VCR display area. Hitting the fast-forward or rewind button will quickly wind the tape to the "0" counter setting. With the insert button, you can put in footage from a previously recorded tape while the recorder is set in the playback/pause mode. This is a useful feature for adding post-production titles or other material, but, of course, any previously recorded information will be erased in favor of the newly inserted material.

Test Results

Just what we like to see in a camcorder: a good, sharp picture with negligible lag and streaking and with vivid color. CBS Technology Center measurements revealed minimal color contamination (the appearance of color bursts on a fine black-and-white pattern) and excellent

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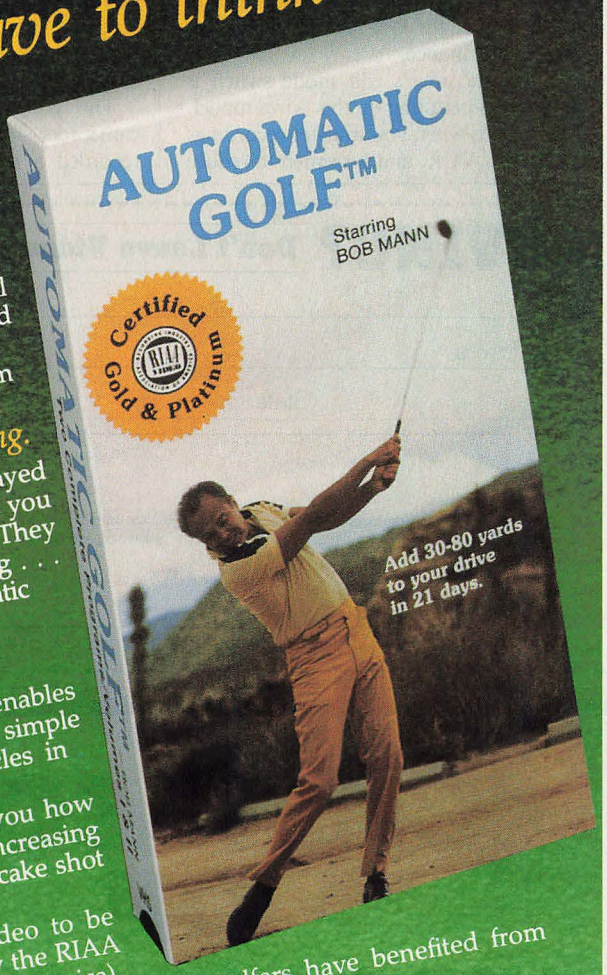

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color purity (Fig. 1). But remember: This camcorder will produce first-rate pictures only if you provide enough light for it. Outdoors, this should be no problem, but indoors it might be. Under correct lighting conditions, the indoor footage I shot had very accurate color reproduction. If you don't have enough light indoors (and your electronic viewfinder will indicate this), put the illumination switch onto the "high light" setting. This, however, will result in a slight loss in video signal-to-noise performance.

The camcorder's edit mode switch is especially interesting on this Aiwa model. This is used when you transfer recordings to another VCR, and it seemed to reduce the signal loss that usually results from tape-to-tape transfers. In this mode, the video signal is flattened out to prevent the edge distortion that might occur in successive dubbings of tapes.

While the 8mm format offers a number of sonic possibilities—such as stereo PCM digital recording—the CV-80 offers only AFM mono recording. The audio signal-to-noise ratio here was one of the best we've measured on an 8mm camcorder—although not nearly as good as what other 8mm audio-recording options can deliver.

The combined performance of the camcorder—the results we got when we recorded a picture through the camera section and played it back through the VCR section—were good. The picture yielded 220 lines of resolution, and the signal-to-noise ratio was a pleasing one, comparable to results we've gotten from the VHS-C and VHS formats.

The supplied RF adapter is quite convenient. To get the best performance from the VCR portion of the camcorder, use its direct video in/out connections. In doing so, you'll pick up some extra color and brightness—3 dB worth of luminance and 2 dB worth of chroma signal-to-noise improvement. On the other hand, when we went through the entire record/play cycle, picture quality was pretty much the same whether we were using the RF connection or the direct video in/out connections.

While not as light as some other 8mm camcorders we've tested, this model is still quite easier on the arms than any full-size VHS or Beta camcorder we've ever seen. And, of course, maximum recording time here is a hefty two hours, which is something that the rival lightweights, VHS-C camcorders, can't claim. At least not yet. —Len Feldman

LAB MEASUREMENTS:
Aiwa Camcorder
Model Number: **CV-80MU**
Serial Number: **B01661**

VIDEO: CAMERA SECTION	
MINIMUM ILLUMINATION	24 Lux
HORIZONTAL RESOLUTION	270 Lines
COLOR CONTAMINATION	4 IRE
WHITE BALANCE	9 IRE
SIGNAL-TO-NOISE RATIOS	
Red-Field Chroma, AM	46.0 dB
Luminance	42.9 dB
MINIMUM FOCAL DISTANCE	44 Inches
LENS APERTURE	*f*1.4
ZOOM RATIO	6:1
FOCAL LENGTH	12mm to 72mm
AUDIO SECTION	
MAXIMUM MIC. OUTPUT	.52 Volts
EXTERNAL MIC. SENSITIVITY	10.7 mV
SIGNAL-TO-NOISE RATIO	62.7 dB
COMBINED PERFORMANCE	
HORIZONTAL RESOLUTION	220 Lines
SIGNAL-TO-NOISE RATIOS	
Red-Field Chroma, AM	47.1 dB
Luminance	42.4 dB
ADDITIONAL DATA	
POWER REQUIREMENTS	10 Watts
WEIGHT (including battery and tape)	8¼ Pounds
POWER ZOOM SPEED	6 Seconds
FAST FORWARD TIME (P6-90 tape)	2 Min., 38 Sec.
FAST REWIND TIME (P6-90 tape)	2 Min., 41 Sec.
DIMENSIONS (HxWxD, in inches)	7⅛x4¾x13¼
SUGGESTED RETAIL PRICE	$1,795

All laboratory measurements and charts supplied by CBS Technology Center.

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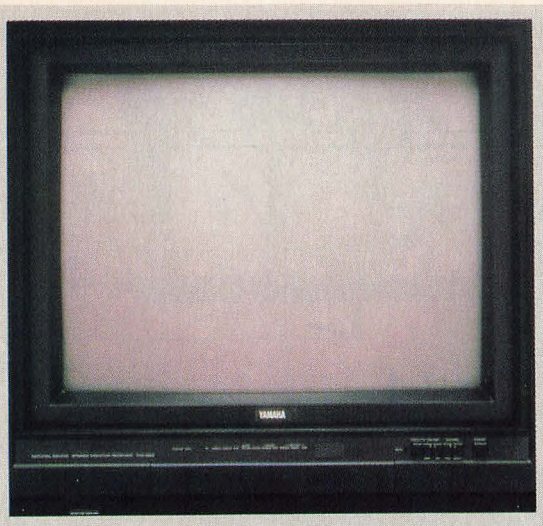


Yamaha's Stereo TV

Summary: Yamaha Monitor/Receiver, Model YM-960

Yamaha is a name that's associated with high-end audio components (not to mention motorcycles), and has been for years. The company is a relative newcomer to the world of video, and we're happy to note that the same stripe of excellence that distinguishes its other products is evident here on Yamaha's latest stereo monitor/receiver.

The 26-inch picture on the YM-960 is simply beyond reproach, offering excellent resolution and color. Color convergence and interlace were both top-notch, and contributed to the general quality of the picture. The only flaw in picture quality was a minor one: There was some slight shading in the corners of the picture.

Other aspects of this product were impressive even though they fell a notch or two below outstanding. The TV tuner, for example, was more than sensitive enough to provide noise-free pictures in metropolitan and suburban areas but will probably fall a little short when employed in rural settings. The built-in stereo amp put out only 4.4 watts per channel—not really enough for those who like their programs loud. A slight glitch was detected in the model's MTS (multichannel TV sound) decoder, as well.

Still, these problems are hardly significant detriments to viewing and listening enjoyment. As far as picture is concerned, and as far as the general frequency response of the set's audio section goes, this stereo set is a winner. And with this piece added to Yamaha's lineup of video and audio components, a complete Yamaha home entertainment system doesn't seem like a bad idea.

Features

This monitor/receiver's TV tuner uses electronic tuning to pick up 142 channels of VHS, UHF and cable services. There's a 10-key pad on the set's wireless remote control that lets you access any channel directly. A set of speaker output terminals, two complete sets of external video/audio inputs, a TV monitor output terminal set and a TV (or RF) output terminal are included on the set as well. This complete package of inputs and outputs means the set can easily accept the direct outputs of a VCR for better picture quality, and can hook into any home system.

The 26-inch picture tube is a black-matrix type with a detachable filter to help reduce glare. The on-screen indications include channel number, time and timer (for automatic turn-off). The timer can be set to turn the TV's power off up to 90 minutes ahead, and is programmed in 10-minute increments. It's operable through the wireless remote, and quite handy for those who want to doze off in front of the TV but not wake up with it on. This feature is sure to please couch potatoes.

Controls

Major controls for this set are located directly beneath the picture area on the right. Power switch, channel buttons, volume control, a recall button for setting time and calling up on-screen displays are all here. Centered beneath the screen are 13 indicator lights denoting a variety of status conditions: audio selection mode (stereo, mono or SAP), timer-on, video 1/video 2, and others. There's an indicator to tell you when the synthesized stereo circuit (which Yamaha calls the "Wide Sound" feature) is activated, as well.

Controls for these functions are located behind a hinged flap near the base of the set. There's also a preset button, an auto color button and the usual picture and color adjustment controls. A pair of headphone jacks are at the lower left of the cabinet; one for a miniature plug, one for a normal stereo headphone plug.

All extra audio and video inputs and outputs are found on the rear panel of the set. Also found here are the VHF antenna inputs, a UHF connector, a slide switch for selecting internal or external speakers, and a "vacation" power switch that kills the small amount of power normally fed into the set even when it's off.

The stereo effect produced when the self-contained speakers are used can be somewhat enhanced by swinging out a pair of sound reflectors from each side panel of the cabinet. These reflectors provide the illusion that the speakers are farther apart than they actually are.

Test Results

The Yamaha YM-960 had excellent video frequency response, as was clearly evident from the resolution and response tests conducted by CBS Technology Center. Color accuracy and convergence were also superb, as was transient response and interlace. What all this means, in layman's terms, is that the 960 provides a crisp, vivid TV picture with lots of detail, as the 410-line resolution figure shows.

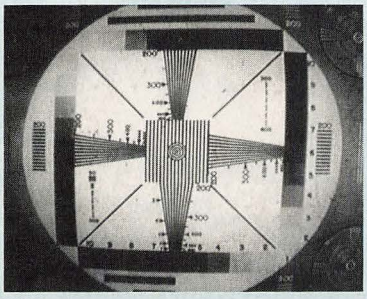
Actual tuner sensitivity was a bit poorer than average on the sample we tested, but this should not prove to be a problem for viewers in cities close to transmitters or even in suburban areas. And, of course, if you are hooked up to a cable service, signal strength will always be more than adequate. We noticed a very

LAB MEASUREMENTS:
Yamaha Monitor/Receiver
Model Number: **YM-960**
Serial Number: **83605806**

VIDEO SECTION

MAXIMUM USABLE LUMINANCE	**85 Footlamberts**
RESOLUTION (horizontal/vertical)	**410/400**
CONVERGENCE (center/corners)	**0/.2%**
VIDEO FREQUENCY RESPONSE	**5.1 MHz**
INTERLACE	**50/50**
TRANSIENT RESPONSE	**Excellent**
BLACK LEVEL RETENTION	**90%**
COLOR QUALITY	**Excellent**
OVERSCAN	**Very Good**

Resolution



AUDIO SECTION

SIGNAL-TO-NOISE RATIO (at 1000 uV, A-weighted)	
Stereo (left/right)	**49.2/46.6 dB**
SAP	**56.9 dB**
Mono	**47.2 dB**

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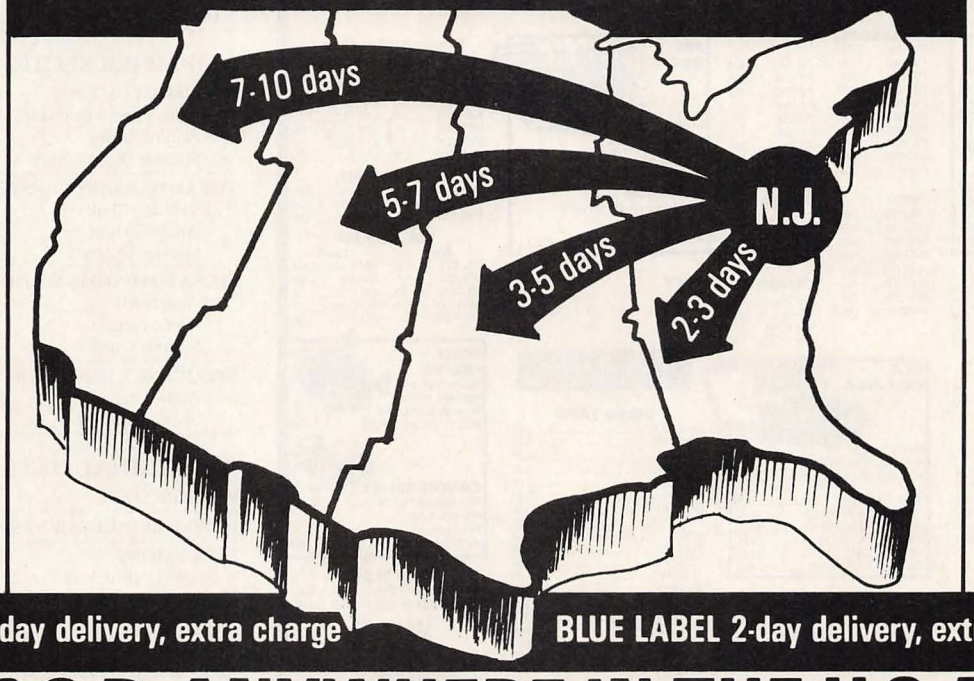

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slight degree of overscan on the extreme right of the screen; not enough to lose any characters that appear in titles or detract from action on screen.

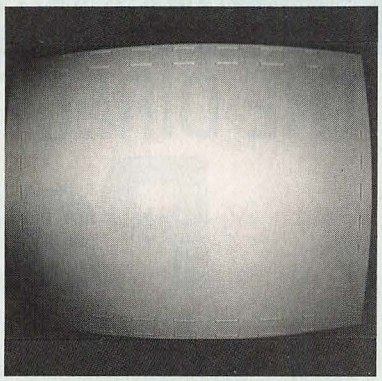
Both the audio output and the speaker output terminals provided audio response that was just about ruler flat from 20 Hz to 20 kHz.

The rather minimal stereo separation figures obtained when the performance of the MTS decoder section was measured at a -20 dB level below 100% modulation were somewhat deceptive. They don't really reflect what a listener hears from the set. The low measurements were caused by the horizontal video sync signal—a signal present in all TV circuitry—leaking into the MTS decoder's audio output. If you are sensitive to high frequencies (15,734 Hz) you may actually hear some of the leakage during portions of a program. We've encountered this problem before and don't consider it awful—we hope Yamaha can clear it up.

The SAP (second audio program) circuitry used for second-language broadcast transmission was perfectly accurate for the purpose.

Overall, this monitor/receiver is a solid performer. While its picture is not the brightest we've ever seen, it is among the sharpest. Yamaha is proving that it's a major contender in the booming home-video market. —Len Feldman

Overscan



TOTAL HARMONIC DISTORTION (at 1 kHz, -20 dB)	
Stereo (left/right)	.9/.9%
SAP	1.8%
Mono	.2%
FREQUENCY RESPONSE (at -20 dB)	
Stereo	25 Hz to 12 kHz
SAP (at ± 5 dB)	20 Hz to 10 kHz
Mono	20 Hz to 12 kHz
CHANNEL SEPARATION (at -20 dB, left/right)	16.5/17.5 dB

AMPLIFIER SECTION

MAXIMUM OUTPUT (for 3% harmonic distortion)	
Audio Output	2.0 Volts
Speaker Output (8-ohm loads)	4.4 Watts
TOTAL HARMONIC DISTORTION (1 kHz at -10 dB)	
Audio Output	.1%
Speaker Output	.8%
SIGNAL-TO-NOISE RATIO (A-weighted)	
Audio Output	76.3 dB
Speaker Output	47.3 dB
FREQUENCY RESPONSE	
Audio Output	20 Hz to 20 kHz
Speaker Output	22 Hz to 20 kHz

ADDITIONAL DATA

PICTURE SIZE	26 Inches (diag.)
POWER REQUIREMENTS	97.5 Watts
DIMENSIONS (HxWxD, in inches)	24 9/16 x 25 7/8 x 19 1/8
WEIGHT	94 Pounds
SUGGESTED RETAIL PRICE	$899

All laboratory measurements and charts supplied by CBS Technology Center.

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Each piece of video equipment we test is a factory-fresh production model—the same quality as you would buy in a store. After each machine has been tested by CBS Technology Center—a world-renowned, Emmy-winning testing facility—it goes to technical editor Len Feldman, an internationally recognized authority with more than 20 years' experience testing home entertainment products. He interprets the data and performs hands-on use tests of each piece of equipment, combining personal, practical experience with the most objective technical data available anywhere.

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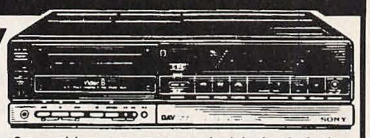

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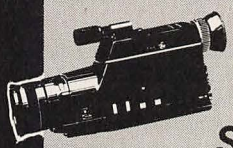

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Video Reviews

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Salvador*'s Woods, Savage: How cheap can human life be?*

SALVADOR ★★★
***James Woods, Jim Belushi, John Savage, Elpidia Carillo, Michael Murphy, Cindy Gibb. Directed by Oliver Stone. 1986.* (Vestron cassette, Hi-Fi stereo, 123 min., $79.95)** ☐

By Jeffrey Lyons

Salvador is an underrated, powerful movie. Seeing it again on tape, just a few months after I'd seen it on a big theatrical screen, I found it just as stirring an experience. It is a devastating, authentic recreation of the turmoil that's been going on in that Central American country, keyed to the pivotal presidential election of 1980. Not for the squeamish nor the faint of heart, *Salvador* is a moving, shattering experience, just a notch or two below such truly great movies as *Missing* or *The Killing Fields*.

James Woods, normally a capable supporting actor, gives the performance of his career as a sleazy American journalist, continually on the fringes of success and somehow attracted to dangerous international hot spots. He's covered every major conflict in the world for years, yet has little to show for it. He lives in a squalid San Francisco apartment, can barely support his family, is constantly in debt or arguing with his current employers, and has few real friends. But he does have contacts—and he convinces his only real friend, superbly played by Jim Belushi, to drive down the coast all the way to El Salvador. Woods is convinced that, once there, he can sell coverage of the elections to a major publication.

What makes *Salvador* so shattering is the atmosphere it simulates. What Woods finds is a war unlike any he's ever covered. Life is cheap. There are no heroes. Death can occur suddenly from either side, sometimes in an almost offhand, matter-of-fact manner. In El Salvador, Woods finds that his old girlfriend and her son desperately need his help to escape, and soon he makes that his primary reason for remaining amidst increasing dangers and incessant killing.

Salvador is wonderfully cast from its right-wing and left-wing soldiers to slick embassy officials—especially Michael Murphy as an outgoing US Ambassador, and various less-familiar faces as embassy personnel and military aides. They all combine superbly to create an aura of authenticity and believability.

Salvador was co-written by director Oliver Stone and Richard Boyle, and is based on Boyle's experiences in that tormented country. Its 123 minutes careen from one terrifying confrontation to another, perhaps most horrifyingly in an almost unwatchable sequence featuring the murder of American nuns. Also nightmarish is the scene involving Woods near the border; just as safety seems close at hand, he is nearly killed by fiendish thugs over a triviality—illustrating once again the cheapness and randomness of human life in that part of the world today.

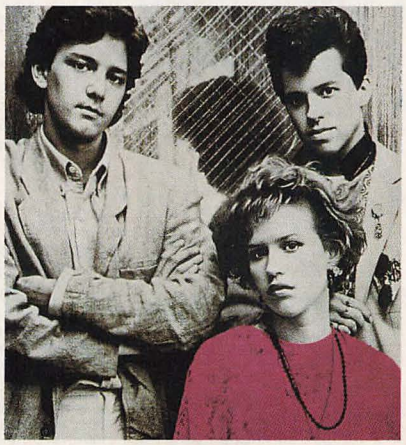
Salvador has its faults as a movie. After continually showing us the savagery of government death squads, we finally get to see rebel fighters in combat too, but with these scenes comes needlessly stirring music—a heavy-handed slanting of the picture's politics which I feel undercuts *Salvador*'s overall credibility.

Nevertheless, *Salvador* remains a movie of gut-wrenching savagery and bravura performances, especially by Woods and Belushi. Its atmosphere is incessantly chilling. A tour that Woods and John Savage take of a vast graveyard, for instance, is just as terrifying when seen on video. Nothing can diminish such a moment. This is a brutal, adults-only, unforgettable look at a world plunged into an endless morass of horror. And it is a first-rate action thriller.

PRETTY IN PINK ★★
***Molly Ringwald, Andrew McCarthy, Harry Dean Stanton, Jon Cryer, Annie Potts. Directed by Howard Deutch. 1986.* (Paramount cassette, Hi-Fi stereo, 96 min., $79.95)** ☐

By Maury Z. Levy

Here's the one you've been waiting for: *The Breakfast Club* goes to lunch. We found it all a bit hard to digest. *Pretty* is another formula movie from writer John Hughes. It's High School, USA with all the expected ingredients and all the usual suspects: the almost-awkward girl who doesn't quite fit in with the right crowd, the punk, the prep, the *Sgt. Pepper* left-



Pretty*'s McCarthy, Ringwald, Cryer.*

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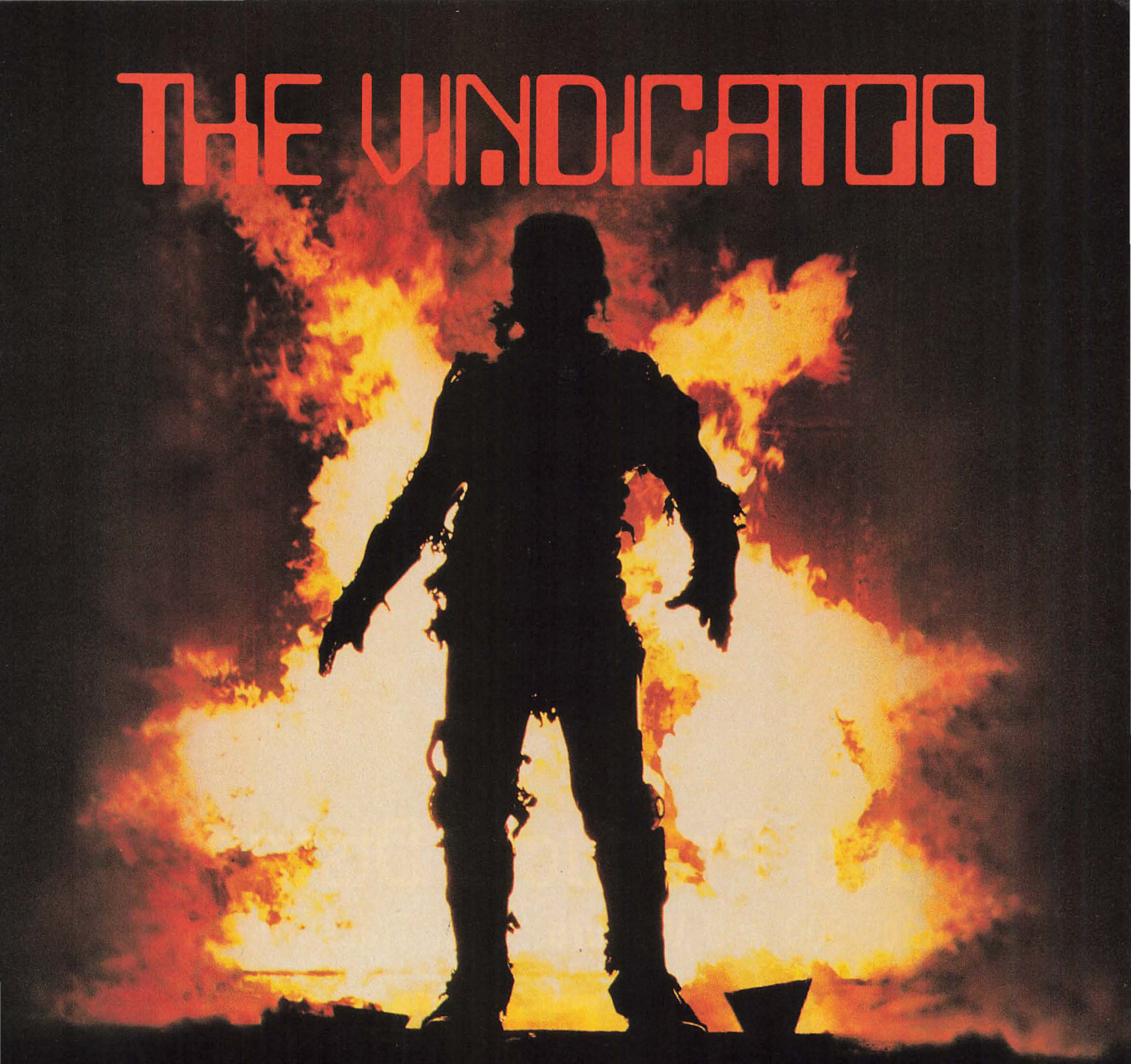

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Video Reviews

over and the rich kid with the red Porsche. Why do they always drive Porsches? And why are they always red? And why isn't this kid in private school?

Molly Ringwald, as she so often does, plays Molly Ringwald. Her emotions run the range from A to B. The blonde bombshells think she's a nerd. Her nerdy friends think she's cool. The plot? Real deep. Andrew McCarthy, the rich kid, who actually drives a BMW, has a crush on her. And she has one on him.

Will he fight the odds and the peer pressure—God, the peer pressure—and take her to the prom? *Pretty* is all about tracks. She's from the wrong side; he's from the right side; the music is from all sides. Just when you think the music (from the Psychedelic Furs to Otis Redding) is going to carry the story, they throw in The Association. Eclectic? No, just off-the wall. Luckily, Paramount does a good job on the reproduction of both sound and video. But, unfortunately, good reproduction can't save this cliche of pubescent patter.

Do they make it to the prom? We won't give it away. Why shouldn't you be as bored to tears as were were? Maybe you have to be under 18 to enjoy this one. Maybe Ringwald's friend really sums it all up: "Oh," she sighs, "why can't we start old and get younger?" Heavy.

9½ WEEKS ★★
***Kim Basinger, Mickey Rourke, Margaret Whitton, David Margulies. Directed by Adrian Lyne. 1986.* (MGM cassette, Hi-Fi stereo, 114 min., $79.95)**

By Neal Gabler

9½ Weeks, directed by Englishman Adrian Lyne (who also perpetrated *Flashdance*) seems designed to do for sadomasochistic sex what *Flashdance* did for torn sweatshirts. Stealing shamelessly from Bernardo Bertolucci's *Last Tango in Paris*, it could be subtitled *Last Flashdance in New York*. In it, a beautiful but uptight art curator (Basinger) meets an enigmatic financier (Rourke), a sex master who gradually peels the layers of her bourgeois repression through 9½ weeks of ritual humiliation. Apparently, she wasn't the only one humiliated. The script was so sexually explicit that the studio which originally developed the project blanched with shame and cut it loose. When another studio finally made it, the movie's theatrical opening kept getting postponed, maybe in the hope that it would just go away.

VR *welcomes to its roster of regular reviewers Neal Gabler, former co-host of PBS's* Sneak Previews.

Watching the picture in its video release, one wonders what all the fuss was about. A sleek, chic engine of a movie—all gun-metal grays and burnished blacks—*9½ Weeks* is about as erotic as the pages of *Architectural Digest*. If Lyne is a fetishist for anything, it certainly isn't sex—it's glowering close-ups, backlighting and shallow focus. Each shot is so rigidly composed, so architechtonically controlled and deliberately lit that the raw passion is neutralized and the sex depersonalized. These are people who want to make love without mussing the sheets.

Trash with high style (which is what this movie is) may be a contradiction in terms. Pornography almost demands a certain reckless, ragged abandon—one of the things Rourke instructs Basinger about, as he drips ice on her naked body, stuffs her mouth with a smorgasbord of food, then covers her in ribbons of squirted honey or dresses her like a man for a clubby dinner at the Algonquin. But for all its pretensions to kinkiness, *9½ Weeks* is surprisingly circumspect.

Much is being made of the fact that this video version contains footage cut from the US theatrical release (but shown in Europe). This amounts to about a minute-and-a-half—hardly a revelation.

In any case, the movie is all foreplay, no climax. Just when things start cooking, it cuts away to the next morning. Maybe that's because, underneath its sex and gloss, *9½ Weeks* is actually a sentimental little picture about two lonely souls trying to connect. What it professes to say is that while sex may liberate, only love creates real intimacy, which is why Basinger begins pining for the safe and familiar. But with the romance compromised by the sex and the sex by the style, it is all like a long cologne commercial.

Rourke and Basinger in 9½ Weeks*: just a long perfume commercial?*

YOUNG SHERLOCK HOLMES ★★★★
***Nicholas Rowe, Alan Cox, Sophie Ward, Anthony Higgins, Susan Fleetwood. Directed by Barry Levinson. 1986.* (Paramount cassette, 109 min., Hi-Fi stereo, $79.95; LV disc, stereo, $29.95)**

By Andrew Sarris

Young Sherlock Holmes was very inexplicably (to me, at least) a boxoffice disappointment in its recent theatrical release, particularly since it was produced under the auspices of the phenomenally successful Spielberg organization. Ironically, it is better crafted and more compellingly romantic and ingenious entertainment than most of the more popular kiddie-oriented bonanzas of recent years. Maybe it will find a more congenial medium in its videocassette version.

A completely original work with almost no basis in the Conan Doyle series, *Young Sherlock Holmes* introduces Holmes and Watson as public-school chums. They become fast and enduring friends as they live through a frightening, often hallucinatory adventure involving a satanic Egyptian cult, human sacrifices in the middle of London and poisoned darts that render victims subject to monstrous assaults from their raging unconscious.

Director Levinson, screenwriter Chris Columbus and a sterling cast of relative unknowns fashion a convincing Victorian flavor for the narrative. Rowe is masterly as the budding violin-playing detective with the deerstalker cap. Cox is also first-rate as the Dr. Watson-to-be, as is Ward as a genuinely moving love interest.

One criticism I've heard about the movie is that the special-effects department succeeded too well in presenting

nightmarish transformations that could terrify very small children. Some parents of my acquaintance have said they're reluctant to show this movie to their offspring. A more serious criticism for grownups is that *Young Sherlock Holmes* mixes genres in an occasionally chaotic manner. Yet the overall effect is one of uncommon wit and charm mingled with terror and humor.

The ensemble acting, particularly of the junior set, fits the plot and the period like a glove. I don't want to go into the good acting of the villains because that might give away the surprise solution of the story. Suffice it to say that *Young Sherlock Holmes* provides a remarkable blend of detection and derring-do, and some very clever bits of Victorian motivation tinged by the ghosts of imperial arrogance and sexual repression.

By the way, be sure to keep the cassette credits rolling to the very end and beyond—until a humorously sinister surprise flashes on the screen. You won't be sorry you did.

THE GOODBYE PEOPLE ★★★
***Judd Hirsch, Pamela Reed, Martin Balsam. Directed by Herb Gardner. 1984.* (Embassy cassette, Hi-Fi mono, 104 min., $79.95)**

By Jeffrey Lyons

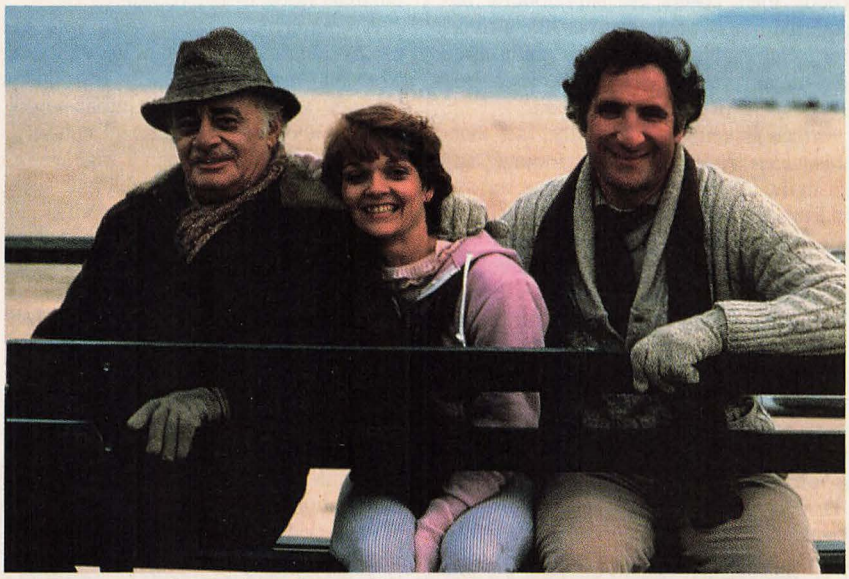
This is one of those nice little offbeat movies that didn't open in 1,000 theaters on one Friday, nor did it receive gobs of publicity before *or* afterward. Still, after seeing it again on videotape, I came away just as pleased as I was originally. *The Goodbye People* is an undiscovered gem.

By "nice" I mean that it will leave you feeling good about life—this thanks to the script prepared by writer-director Herb Gardner from his own stage play. Martin Balsam, who won an Oscar as Best Supporting Actor in Gardner's *A Thousand Clowns*, stars here—and he knows Gardner's moods and intonations.

Balsam plays Max, one-time owner of a tacky hot-dog stand on the boardwalk at Coney Island, the famed but now-rundown amusement park in Brooklyn. Max dreams of finding an investor to help his stand. But all he encounters are "goodbye people." Those are people who can go through a phone call without owing anyone a penny or promising anything. But he does find Judd Hirsch, wonderfully cast as an advertising executive who has a rather odd relationship with his office and with reality, too. The perfect investor for Max! The other principal character, Max's daughter, is played by Pamela Reed, that sensitive, shy actress of nearly a dozen recent movies.

Seeing *The Goodbye People* again on tape reaffirmed the picture's wonderful intimacy and its agreeably stagy qualities. Usually an overly stagy appearance can work against a movie, but here, given the oddball nature of the characters, it's a plus and helps preserve the sense of these characters' tenuous hold on reality.

There are drawbacks. The movie is often too talky and occasionally slow-moving. But give *The Goodbye People* a chance to unfold. Get to know the characters and I think you'll be greatly rewarded. The fact that *The Goodbye People* lasted only briefly in its initial theatrical run may only be ironic—confirmation that a movie about people on the fringes of reality didn't stand a chance out there in the real, competitive, unfeeling world of uncaring "goodbye people." Now, in its video version, you shouldn't pass up this unusual, sensitive, very touching little movie about commitment, living for a dream and having faith in oneself.



Balsam, Reed, Hirsch in The Goodbye People*: a trio worth saying "Hello!" to.*

CLUE ★★
***Eileen Brennan, Tim Curry, Madeline Kahn, Christopher Lloyd, Michael McKean, Martin Mull, Lesley Ann Warren. Directed by Jonathan Lynn. 1986.* (Paramount cassette, Hi-Fi mono, 96 min., $29.95)**

By David Hajdu

*Who*dunit? Was it Ms. Hill, the producer? Was it Mr. Lynn, the director? Was it the cast? Who killed *Clue*? Let's examine the evidence.

The victim had strong prospects for survival. For decades as a bestselling board game, Clue has entertained kids and adults. Its simple elements—macabre intrigue and a group of very strange characters—have gelled for generations as a wonderful rainy-day way to kill time with family or friends. Moreover, the same elements seem superb for translation to the movie form—especially on home video. After all, the VCR offers everybody its special respite on rainy days today—and the ability to rewind to recheck dialogue or developments as they watch.

So, John Landis, Jon Peters and some others got Debra Hill to make Clue into a movie—with a clever twist. They released it in three theatrical versions, each with a different ending/solution to the murder-mystery plot. On video now, each tape or disc of *Clue* includes *all three* endings. Unfortunately, that doesn't help *Clue* work any better than it did in its critically pounded theatrical incarnation.

The cast is certainly not to blame. The sheer talent of this incredible group of comic performers, in fact, almost saves the show. The director is fine, covering *Clue*'s shenanigans cleanly and simply.

Who, then, is the culprit? It's the screenwriters. John Landis and Jonathan Lynn hang this movie on a script that starts out by committing a mortal sin of mystery writing: Their plot just doesn't make sense. In arranging everything to satisfy the goal of having three separate endings which *could* work, the plot pieces of *Clue* cannot possibly come together with a completely satisfying resolution. The viewer can't help but sense this within the first half-hour.

Landis' and Lynn's script also has as little wit as it has coherence or momentum. Even apart from its gratuitous, gay-baiting sexual cracks, *Clue*'s dialogue is basically bad.

Maybe Landis, Peters and Lynn could do a little better with Monopoly.

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HALLOWEEN HORROR

CRITTERS ★★
***Dee Wallace Stone, M. Emmett Walsh, Billy Green Bush. Directed by Stephen Herek. 1986.* (RCA/Columbia cassette, Hi-Fi mono, 86 min., $79.95)**

By Mark Trost

Call it video deja vu, but I could have sworn that about a year ago a movie was released about cute little monsters with bottomless stomachs and razor-sharp teeth who go on a happy rampage in a Midwestern town. Maybe you remember it too. What was it called? Well, no matter, this is definitely not that one. But for those who like their mayhem with some wit, this may well suffice.

Unlike Gizmo and Stripe of that other picture, these little monsters, called Krites, are escapees of an intergalactic prison who make an interstellar pit stop on Earth to stock up on some warm-blooded snacks. In this case, the eight little nasties mistake an innocent farm family headed by *E.T.*'s own Dee Wallace Stone for the neighborhood McDonald's. As they attempt to make human McNuggets out of the intrepid dad, spunky son, hysterical mom and outraged sis, two space-cruising bounty hunters sent to blow the monsters up come on the scene to inflict as much damage as the critters themselves.

Despite the low budget and occasional bloodletting (it seems no matter how cute, monsters like these just have to kill a few people to show they're serious), director Herek keeps the action moving fast, furiously and with tongue firmly in cheek (in one scene an outer-space gremlin chomps off the head of an *E.T.* doll). The movie offers more than passable special effects (particularly with the Muppet-like critters) and superb audio/video quality at an under 90-minute running time. And it seems just when these critters are about to wear out their welcome, they literally vanish from the screen.

The object of some hungry Critters' *interstellar pit stop for lunch on Earth.*

GOD TOLD ME TO ★★★
***Tony LoBianco, Sandy Dennis, Sylvia Sidney, Richard Lynch, Deborah Raffin. Directed by Larry Cohen. 1976.* (Charter-Embassy cassette, 90 min., Hi-Fi mono, $59.95)**

By Michael J. Weldon

Not many directors could combine UFO/ancient astronaut theories, elements from the Bible, *Psycho*-type movies and police thrillers, and come up with an original feature as good as this one. *God Told Me To* is one of the best of the 12 (to date) unique, low-budget thrillers made by cult figure Larry Cohen. He writes (and usually produces) his own projects, most of them dealing with conspiracies, cover-ups and their violent consequences. His best-known movies now on video are *It's Alive* ('74, Warner) and *Q* ('82, MCA).

Cohen, who makes great use of interesting New York City locations, has a knack for getting excellent performances from his stars. In this one, Tony LoBianco (of *The Honeymoon Killers*) plays a NY police detective who asks a sniper on a water tower why he just killed and wounded a number of pedestrians. The answer, "God told me to!" greatly disturbs the devoutly Catholic cop. The horror is just starting, as other usually law-abiding citizens commit atrocities and give the same explanation when they calmly surrender. Forbidden by his superiors to pursue the mystery or to talk to the media, the detective leaks the story to a newspaper science editor and then tracks down a "faceless" hippie who's actually a glowing multisexual alien (the always bizarre Richard Lynch). The cop discovers some shocking revelations about himself as he encounters the creature, living in a subbasement inferno and communicating telepathically with his corporate-style board of "disciples" to spread chaos.

This thought-provoking, disturbing, violent and hard-to-categorize thriller did disappointing business theatrically, partly because of a title change. When TV stations in '76 refused to carry ads with the controversial original title, the distributor (Roger Corman's New World) changed it to the generic *Demon* (*The Omen* had just been released).

Be forewarned that in addition to its horror aspects, the picture contains allusions to virgin births and a Christlike figure who rules through terror that may offend some religious sensitivities as much as Godard's more recent and controversial *Hail Mary* did.

The cast also includes Raffin as LoBianco's concerned wife, Dennis as his fanatical ex-wife, and the great Sylvia Sidney in an important role as a forgotten victim. Fans of the late Andy Kaufman will enjoy his surprise appearance.

HOUSE ★★
***William Katt, Kay Lenz, George Wendt. Directed by Steve Miner. 1985.* (New World cassette, Hi-Fi mono, 93 min., $79.95)**

By Doug Brod

Roger Cobb's got problems. Some months ago his son was mysteriously abducted, his agent's hounding him to churn out another megasuccessful horror novel and poor Roger is suffering from writer's block. To top it all off, his aunt, the woman who raised him, just hanged herself. To find some solitude and write his Vietnam memoirs, Roger moves into his late aunt's old house. And guess what. Right. Strange things start happening.

Instead of creating the spooky atmosphere from which a good horror yarn can develop, director Miner (who was involved in a few of the *Friday the 13th* flicks) and screenwriter Ethan Wiley opt for comedy, at least part of the time. It doesn't quite work.

House is not a parody, like the infinitely more amusing *Return of the Living*

Dead, in that it makes no attempt to upend or subvert the genre. Instead, *House* begins pretty reverently. Slowly and resolutely it builds. And slow it remains—until it jarringly shifts tones and begins to play things for laughs. Then it reverts to a serious vein. Throughout these changes, we're barraged with alternate stretches of boredom, lifeless slapstick and unconvincing rubber monsters.

One particularly unexciting scene is temporarily brightened by the presence of a truly macabre and unsettlingly funny movie being shown on a TV set—1973's *Don't Look in the Basement*. It's becoming a weird and all-too-common practice for new, unoriginal pictures to boast of their inferiority by making in-jokes about other movies.

Even though it's better shot than most (credit cinematographer Mac Ahlberg) and the video transfer is technically very good, this *House* is barely worth visiting and not worth buying.

HOME FOR THE HOLIDAYS ★★
***Sally Field, Walter Brennan, Julie Harris, Jessica Walter, Eleanor Parker. Directed by John Llewellyn Moxey. 1972.* (Vidmark cassette, 74 min., price not available)**

This dreary soap-opera-style horror flick is about four sisters who go home for a small-town family reunion at Christmastime after being away for 10 years. The four daughters hate their father (Brennan), blaming him for their mother's suicide. They are also convinced that his second wife (Harris) poisoned her first husband with a "hot toddy." The daughters stay around for the holiday hatefest because father claims wife No. 2 is trying to do him in and, after all, as one of them says, "he's still our father."

Sally Field, as the youngest daughter, spends most of the movie acting understandably glum and proves she has a good screaming voice. Brennan, a great character actor in his final role, spends most of his brief screen time in bed grumbling. The rest of the cast have all seen better use of their talents.

Written by the man who scripted Hitchcock's classic *Psycho* (Joseph Stefano), *Home for the Holidays* in some ways resembles an uneasy mixture of Bergman's *Cries and Whispers* (released the same year) and *Dark Shadows*. This one features more loud thunder and lightning than any three old haunted-house movies and uses enough unimaginative and irritating zoom lens "shocks" for a bad '60s Italian slasher movie. If you decide to rent this one, stick around for the predictable cheat trick ending, but don't say I didn't warn you. (M.J.W.)

Freaks' *human sideshow attractions: pathos, black humor and scariness.*

CLASSICS

FREAKS ★★★★
***Harry and Daisy Earles, Olga Baclanova, Wallace Ford, Angelo Rossitto, Leila Hyams. Directed by Tod Browning. 1932.* (MGM cassette, B&W, 65 min., $59.95)**

By Michael J. Weldon

Freaks, one of the most fascinating and original movies ever made, has been released on tape by the same company that, ironically, disowned the picture at the time of its original theatrical release back in 1932. The years have not diminished the movie's impact.

Tod Browning, who had directed eight offbeat silent movies starring Lon Chaney, plus Lugosi's *Dracula* ('31), made *Freaks* for the very respectable MGM Studios under *wunderkind* Irving Thalberg. But after a preview screening, during which some patrons ran out screaming, the studio cut as much as 26 minutes of footage (where is it now?). It then sold the movie to an independent roadshow circuit, on which it played for years to thrill-seeking adults (under such titles as *Nature's Mistakes* and *Forbidden Love*), along with other period oddities such as *Maniac* ('34) and *Reefer Madness* ('36). It was banned in Britain for 30 years.

Visually, *Freaks* remains impressive, with many of its most effective moments completely silent (in terms of both dialogue and music). The story is simple. Hans, a circus midget (Harry Earles) leaves his devoted girlfriend Frieda (his real-life sister Daisy Earles) for Cleopatra (Russian actress Olga Baclanova), an aerialist who delights in ridiculing and humiliating the little people. When Cleopatra and her brutal strongman/lover Hercules (Henry Victor) learn Hans is going to gain from an inheritance, she marries the lovesick heir and begins poisoning him. All the freaks get together and plot to avenge their friend.

Director Browning (once a circus clown) shows a compassionate and unflinching look at these human side-show attractions, then presents them as a terrifyingly united force in the famous nightmare-inducing thunderstorm sequence in which they stalk the conspirators. Some of the people, playing themselves, are Prince Randian, the "human torso" who lights cigarettes with his mouth; Johnny Eck, the "living half boy" who runs on his hands; pinheads (including Zip and Pip); and Violet and Daisy Hilton, Siamese twins who later starred in the exploitative movie *Chained for Life*. Dwarf actor Angelo Rossitto, the only cast member still working in pictures (he was most recently Master in *Mad Max Beyond Thunderdome*), plays the ringleader of the revenge plot.

Some of the most surprising scenes use black humor to deal with odd relationships and sex. A Siamese twin swoons while her sister is being kissed. The human skeleton passes out cigars after his fat, bearded wife has a baby. A more unsettling scene shows Josephine/Joseph, the half man/half woman being punched for gazing at a passionate couple. The turning point of the story is the wedding feast, in which the freaks pass a loving cup filled with wine, and chant, "Gobble gobble, we accept her. One of us!" while Cleopatra reacts with disgust. A brief epilogue I'd never seen before shows the bitter, retired Hans reunited with his Frieda. As the narrator says, "But for an accident of birth, you might be as they are."

More than half a century hasn't diminished the power of *Freaks* to surprise and scare us while making us think about how we react to people who are different. It remains a genuine all-time classic.

Video Reviews

JULES AND JIM ★★★★
***Jeanne Moreau, Oskar Werner, Henri Serre. Directed by Francois Truffaut. 1962.* (Key-CBS/Fox cassette, B&W, 104 min., $59.98)**

THE SOFT SKIN ★★★
***Jean Desailly, Francoise Dorleac. Directed by Francois Truffaut. 1964.* (Key-CBS/Fox cassette, B&W, 118 min., $59.98)**

THE LAST METRO ★★★
***Catherine Deneuve, Gerard Depardieu, Heinz Bennent. Directed by Francois Truffaut. 1980.* (Key-CBS/Fox cassette, 132 min., $59.98)**

By Stephen Harvey

Of all the young moviemakers who emerged out of the French New Wave a quarter-century ago, the late Francois Truffaut was doubtless the most beloved by American audiences, thanks to the tenderness, accessibility and variety of his work. Now, Key Video has released a group of Truffaut pictures on cassette, providing an ideal opportunity for home viewers to re-evaluate and enjoy his rich movie legacy.

Jules and Jim remains arguably Truffaut's supreme achievement. This bittersweet account of a turbulent love triangle spanning the years from World War I to the rise of Nazism is both an inspired evocation of the period in which it is set and bracingly modern in every aspect of Truffaut's craft, from the fresh spareness of the photography to the immediacy of the performances. With her darting glances and urgent, clipped monotone, Moreau's haunted, capricious heroine is one of the most indelible portraits in the history of the screen. She is ably matched by Werner and Serre as the mesmerized, exasperated men in her thrall. The video transfer is superb, unobtrusively adapting Truffaut's widescreen format to the dimensions of the home screen. As American director Paul Mazursky learned to his sorrow when he tried to remake it as *Willie and Phil* in 1980, *Jules and Jim* remains inimitable.

The Soft Skin, Truffaut's first feature after *Jules and Jim*, was universally dismissed at the time as a distinct anticlimax, mostly because of the thrice-told familiarity of its theme—a doomed, adulterous affair between a middle-aged bourgeois and a stewardess half his age. Yet *The Soft Skin*, while it never quite transcends the limitations of its material, amply deserves reappraisal. Truffaut frames this story of guilty passion with a wry detachment which mingles queasy farce and thwarted pathos, before concluding his yarn with a melodramatic flourish. Throughout, there's a simmering tension between the banality of the liaison and Truffaut's always idiosyncratic angle of vision. As an historical footnote,

Serre, Moreau, Werner: inspired.

The Soft Skin was a particularly eloquent screen showcase for Francoise Dorleac, Catherine Deneuve's elder sister and her equal in both talent and beauty, before her death in a car accident at age 25, shortly after *The Soft Skin* was made.

The Last Metro was Truffaut's most commercially successful movie both in the US and in France—and it's easy to understand why. A kind of companion piece to his Oscar-winning tribute to the world of filmmaking, *Day For Night* (1973), this tale of a theatrical troupe struggling to survive under the Nazi occupation of Paris is fleshed out with artful star turns by Deneuve and Depardieu. Still, compared to the best of Truffaut's early work, *The Last Metro* feels slightly studied and tame. Ironically, the movie's most evident virtues—the cannily structured scenario and the soundstage-bound splendors of the art direction and camerawork—are precisely the qualities which, as a young critic, Truffaut had most deplored in French pictures of the generation which preceded him.

Of all the movies in Key's Truffaut package, *The Last Metro* has been the least well served in its video transfer. Not only has the charcoal gleam of Nestor Almendros' cinematography been dimmed somewhat in that transfer but, for some reason, this one has been released in a dubbed version, which a CBS/Fox spokesperson says is the only version the Truffaut estate would authorize for US video. Although the English-language version is dubbed as skillfully as most—to match lip movements the English text is sometimes punctuated with tortured syntax, uttered by anonymous voices with vaguely "Continental" frogs in their throats—the dubbing turns *The Last Metro* into something akin to *Masterpiece Theatre* with funny accents.

POTEMKIN ★★★★
***Alexander Antonov, Mikhail Goronorov. Directed by Sergei M. Eisenstein. Silent, with English titles. 1925.* (Corinth cassette, B&W, 67 min., $59.95)**

By Andrew Sarris

Eisenstein's silent *Potemkin* galvanized a whole generation of film aesthetes with the revolutionary battle cry of "*montage*!" The influential pioneering of America's D.W. Griffith notwithstanding, Russia's Eisenstein and *Potemkin* became synonymous with an elevation of the editing process to the status of a dynamic stylistic imperative. It was not so much the content of a shot that mattered—that was merely "theater." What mattered was the dialectical collision of two shots that created, between them, an ideological synthesis—one that could be conveniently associated with the theories of Marx and Engels. Or as film historian Eric Rhode once summarized this dictum: "Two plus Two equals Five."

Potemkin is still regarded by many arts historians as one of the greatest—if not indeed *the* greatest—motion pictures ever made. But the mystique of montage has been reduced over the years from an imperative to an option. Modern movies aestheticians have begun to pay more attention to the *content* of shots, even in *Potemkin*.

The videocassette version of *Potemkin* just released by Corinth has a score by Dimitri Shostakovich, adapted in the '70s from themes from his symphonies. It is more lyrical but less rousing than the famous Meisel score added in Germany in the '20s (and used in the TV version shown in the US by PBS).

Eisenstein's account of a successful mutiny by the sailors on the battle cruiser *Potemkin* during the otherwise aborted 1905 uprising against the Czar is perhaps most famous today for its Odessa Steps sequence, in which a line of Cossacks marches inexorably forward and downward, firing at unarmed terrified civilians in its path. But the complete movie constitutes a "must" acquisition for any individual or institution even remotely involved with movie history and movie scholarship—especially since current VCR technology permits the most esoteric frame-by-frame analysis right at home. Corinth's print quality is excellent.

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Video Reviews

COLORIZED

IT'S A WONDERFUL LIFE ★
***James Stewart, Donna Reed, Lionel Barrymore. Directed by Frank Capra. 1946. Colorized 1986.* (Hal Roach Studios cassette, 130 min., $39.95)**

By David Hajdu

It's a wonderful idea—employing high-tech means to add color to old black-and-white movies in an effort to broaden their appeal among contemporary viewers. In the forefront of such colorization is Hal Roach Studios, founded by the well-known producer of the Laurel and Hardy and *Our Gang* classics.

In the case of this classic Frank Capra picture—one of my all-time favorites—I regret reporting it's a horrendous execution. Instead of rendering the '46 B&W production more realistic and lively, the colorization is so poor it's distracting. The number of tones used per scene is technically limited, so whole areas which should obviously have been multicolored (patterned dresses, store shelves, backgrounds, etc.) are given a single tone. Moreover, the colors themselves look flat and unnatural. Worst of all, tones are frequently chosen arbitrarily or inappropriately. The movie's opening montage, for instance, has winter snow falling on leafless trees shaded in large blocks of bold green!

The original B&W cinematography of *It's a Wonderful Life* was as rich and deep as the emotional power of this movie classic, about the enormous impact a common man has on the world around him. Colorization? It's more like bastardization—at least in *this* effort.

THE MUSIC BOX ★★★★
***Stan Laurel, Oliver Hardy. Directed by James Parrott. 1931. Colorized 1986.* (Hal Roach Studios cassette, approx. 30 min., $19.95)**

By Glenn Kenny

This classic Laurel and Hardy comedy short gets four stars because it's just plain great, not because it's colorized. At the same time, the colorization in this case doesn't detract from the movie at all and may help attract an audience too jaded to have any interest in "old" movies.

I don't believe the colorization process, by itself, can really improve on a great black-and-white movie. True, it is something of a kick to see Stan and Ollie's comic expressions painted in flesh tones that evoke the early '30s days of three-strip Technicolor. But it's not imperative to the enjoyment of this movie, which depicts the team as a pair of inept delivery men trying to complete their appointed rounds—delivering a piano via horse-drawn carriage.

The interaction between Stan, Ollie and even the horse is priceless, as they hoist the piano up long flights of steps only to see it bounce back down to the street. The amount of comic invention

For L&H, fresh color, still-fresh hilarity.

the boys manage to cram into a relatively simple scenario is mind-boggling, and like all great visual comedy, indescribable. The reason the colorization doesn't hurt is that the movie basically *is* Laurel and Hardy. There's no directorial or visual style here to be compromised. If colorization can get a new generation to love Laurel and Hardy, it'll be worth it. As for colorizing, say, *The Maltese Falcon*, that I'd object to.

The Roach company is releasing *The Music Box* coupled on the same tape with another 1932 short, *Helpmates*, for a total cassette running time of 50 minutes. *Helpmates* has its funny moments, but they can't match those of *The Music Box*. In general, the same comments apply to its colorization.

DANCE

BLOOD WEDDING ★★★
***Antonio Gades, Christina Hoyos, Juan Antonio Jimenez, Pilar Cardenas. Directed by Carlos Saura. Choreographed by Gades. 1981. In Spanish, with English subtitles.* (Media-Cinemateque cassette, 71 min., $59.95)**

By Clive Barnes

Garcia Lorca's play about duty and desire, love and death makes fine fodder for the distilled language of dance. And so *Blood Wedding* has always been popular with choreographers. There have been

versions by Alfred Rodrigues and Alvin Ailey (*Feast of Ashes*) to name just two. But this work by Gades is the first to use genuine flickers and tremors of flamenco movement to interpret the play's elemental passions.

Saura's camera starts by following Gades and company into the rehearsal hall before opening out into the ballet itself—a technique Saura also used in their more famous stage and '84 movie collaboration, *Carmen*. In some ways, *Blood Wedding* is a warm-up for the later work.

The story, boiled down to a series of concisely constructed vignettes, tells of a bride who runs off with her married lover on her wedding day. Gades, as the lover Leonardo, is majestic. Scornful of his wife, he moves in on the bride like a circling hawk. Hoyo's knowing virgin simmers under his gaze and when she is away from it. Alone in her room she thinks of Leonardo, swaying with autoerotic rhythm until ringing flamenco guitars awaken her to the reality of her wedding.

Along with the music, the naturalistic acting of the dance corps as a whole effectively transforms the bare, sunlit studio into the dusty hills of Sandalusia. And Saura's close-ups, which lovingly document life's secrets and shadows, are undiminished on the video screen. Before

Blood Wedding: *heart-stopping passions.*

the groom's mother (Pilar Cardenas) hands him his switchblade, his doom is foretold in her eyes.

The work builds to a heart-stopping climax as Leonardo and the groom engage in combat, mirroring each other's every move while the camera revolves around them with increasing speed. They are locked closer and closer within a closed circle of death, while the bride watches from without, a mere witness to their final union.

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Video Reviews

MUSIC VIDEO

SCENES FROM THE BIG CHAIR ★★★

***Tears for Fears. Directed by Nigel Dick. 1986.* (RCA/Columbia cassette, Hi-Fi stereo, 72 min., $19.95)**

By Kate Lynch

Scenes From the Big Chair is a video corollary to TFF's worldwide smash LP *Songs From the Big Chair*. Herein the genesis of that album title is explained, while band members relate anecdotal bits of personal, professional and songwriting history. As interview subjects, these gentlemen verge on the painfully sincere. Fortunately, leader Roland Orzabal is consistently insightful and the group's dry wits are always handy.

Scenes is notable for the manner in which it judiciously interweaves elements of the '85 world-tour performances, promo clips and interviews, with standard "making of" and behind-the-scenes footage. It provides an intriguing, albeit controlled, glimpse of just what it takes—and what it means—to be a premier pop group in the '80s.

JIMI HENDRIX: JOHNNY B. GOODE ★

***Jimi Hendrix, Billy Cox, Mitch Mitchell. Directed by Wayne Isham and Peter Rosenthal. 1986.* (Sony cassette, 25 min., $29.95)**

By Kate Lynch

This cassette recalls Woody Allen's joke about the two women discussing a Catskill resort. The first complains that the food is awful. The second responds: "Yes, and the portions are so small." As a Hendrix tape, this one is indeed both awful in quality and small in quantity. As a minicompilation it has problems with motivation (exploitation), imagination (none) and execution (deadly). It does contain some previously unreleased material, from the July 4, 1970 Atlanta Pop Festival, but around a limited amount of this footage the producers offer only clips that are rehashes of better material available elsewhere.

Of the six clips, three are unadulterated live performances. In the tradition of infinite repackaging, the title track, "Johnny B. Goode," is lifted straight from *Jimi Plays Berkeley*. "All Along the Watchtower" and "The Star-Spangled Banner" are from the Atlanta show, and they're worth seeing for their shortcomings (erratic drumming, botched lyrics) as well as for their strengths. From these glimpses it looks as if that show got off to a rocky start and steadily improved—by dint of Jimi's concentration, I surmise. Thus it's doubly criminal that the best of the three songs, a burning "Voodoo Child," is intercut with dancers who are distracting and nearly unbearable.

There is one inspired moment: In "Art Attack," a medley of Jimi's tunes played against visuals of a frenetic muralist painting a portrait of the real artist, the painter *finally* leaves the frame while Hendrix sings "Move over Rover, let Jimi take over!" The producers should have taken that advice and left Hendrix's art alone.

MABEL MERCER: A SINGER'S SINGER ★★★★

***Mabel Mercer; Jimmy Lyons, piano. Directed by Lou Tyrell. 1982.* (VIEW cassette, Hi-Fi mono, 42 min., $39.95)**

By Bob Jones

Foremost among those whom *New Yorker* critic Whitney Balliett once chose to call the preservers and protectors of the American Popular Song was Mabel

The great Mercer: indispensable intro.

Mercer. She set the standard for selection, performance and care to the extent that, at her 80th birthday party at the Whitney Museum of American Art, Frank Sinatra's telegram said, simply, "I'm the luckiest because I learned the most."

This video performance, taped at Clio, an attractive Manhattan night club that flourished briefly in the early 1980s, provides both an opportunity for warm

Bob Jones is one of New York City's most popular disc jockeys (WNEW-AM) and writers about the pop scene.

memories of Mercer and an indispensable introduction to this great lady for those who did not have the rare pleasure of seeing and hearing her in person. (Mabel Mercer died in 1984.)

Mercer and her longtime accompanist, Jimmy Lyons, demonstrate an art that can be learned but only infrequently taught. The program is seamless, comprising 17 greater- and lesser-known songs, all first-rate. Standouts are the poignant Noel Coward song "If Love Were All," which is apt to bring a tear, and "Wait Till You're 65," which will certainly bring a smile.

I liked looking at the faces in an audience of distinguished invited guests. Among them: singer Hugh Shannon, who won't even *try* to disguise his adoration. Also on hand: impresarios George Wein and Donald Smith, who themselves have done much for the preservation and protection of America's greatest cultural contribution—our best popular songs.

Tony Bennett dedicates his newest and, arguably, greatest recording to Mabel Mercer. I think he is right to do so, for the more a singer can demonstrate influence by Mercer, the luckier we all are.

I found the video quality excellent, especially given the limitations of space. But that's what a small club is all about: unity of performer and audience. We come to feel that we know more about our fellow audience members and about ourselves, as we share in the magic that was, and is, Mabel Mercer. The sound is good. I warmly recommend *Mabel Mercer: A Singer's Singer*.

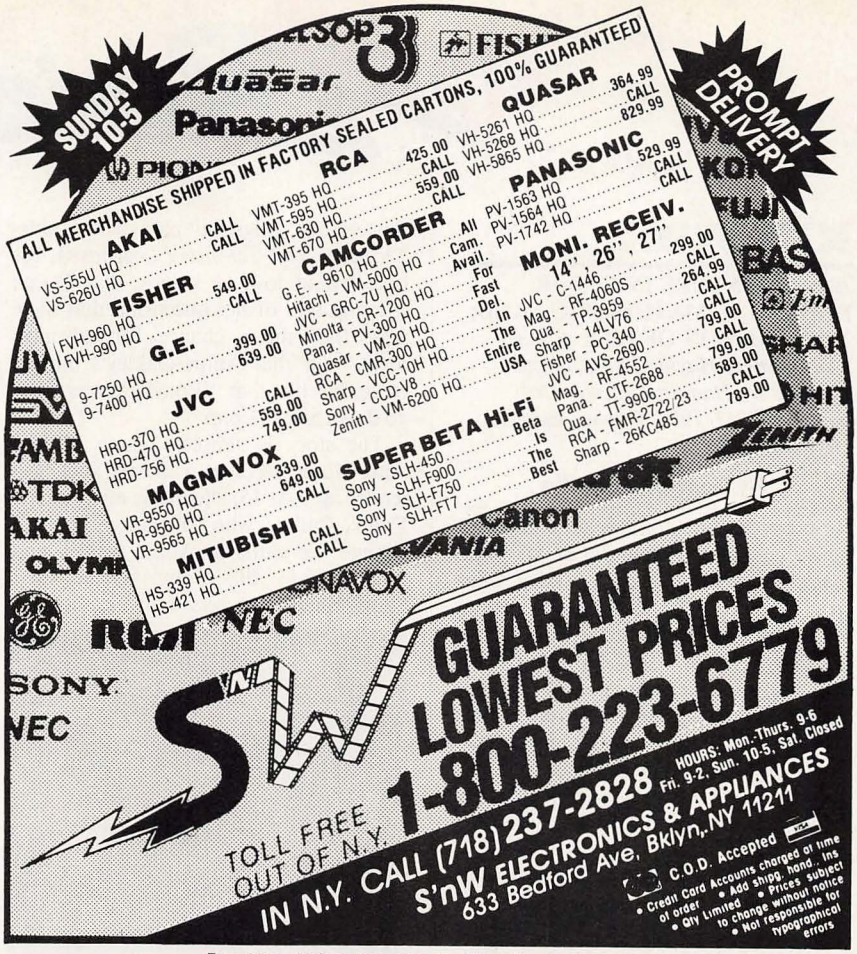
(VIEW Video is at 34 East 23rd St., New York, NY 10010.)

GIL EVANS AND HIS ORCHESTRA ★★★★
***The Gil Evans Orchestra. Directed by Stanley Dorfman. 1983.* (VIEW cassette, 57 min., Hi-Fi stereo, $39.95)**

By David Hajdu

This intelligent and moving jazz performance program from a small, new tape company deserves to find its audience. Virtually everything about the tape has been done with care, brains and soul.

Gil Evans has always been a jazz arranger and composer with the rare ability to marry the cerebral and the sensual. And this tape of a 1983 concert in Switzerland comes through as an especially spirited showcase for his ever-iconoclastic work. Compared with other Evans performances of some of the same material (Gershwin, Hendrix, Mingus) this program has the benefits of a great-sounding hall, a knowing, responsive audience and a winning lineup of guest performers.



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Video Reviews

KID VID

AN ADVENTURE IN COLOR; DONALD IN MATHMAGIC LAND; THE ILLUSION OF LIFE ★★★
Walt Disney, Hayley Mills, others. Directed by Hamilton Luske, Otto Nemenz. 1961/1981. **(Disney cassette, 100 min., $24.95)**

By Genevieve Kazdin

Surprise. Watching the late Walt Disney discussing the evolution of color animated cartoons is *not* dull and dry. Clips from some early classics, plus more contemporary examples, keep this program—taken from the Disney TV series—fresh and entertaining. "Contemporary" in this case, however, means 1961, when the original program was telecast. And therein lies a problem. The colors are not as clear and bright as they would be today—and not the way today's TV-raised kids would expect. Since the subject here is "color," the difference stands out that much more.

The tape's second episode, also from '61, offers Donald Duck exploring mathematical relationships and geometric figures. Any kid interested in math will love it, and even those who hate math may find these concepts intriguing.

The third segment, hosted by Hayley Mills and dating from '81, is titled *The Illusion of Life*. We are introduced to some of the Disney Studio's top animators. We see and hear what inspires them, how they create their characters and how voices are chosen. It is fascinating and enlightening to see just how a cartoon evolves—and what kind of thought and work go into an art form most kids take for granted. Not only will youngsters from seven and eight on up enjoy this, but so will many parents. The color reproduction here is crisp and bright.

But I have one complaint: I'm sure many other parents find it as annoying as I do when previews of upcoming Disney tapes are inserted *before* the program. After watching a good program, I'm willing to let the tape run on to see what else these people have, but shoving a commercial at me *before* I even see the intended program is a turn-off, folks.

ANNIE OAKLEY ★★★
Jamie Lee Curtis, Cliff DeYoung, Brian Dennehy. Directed by Michael Lindsay-Hogg 1985. **(Playhouse-CBS/Fox cassette, Hi-Fi stereo, 52 min., $29.98)**

By Genevieve Kazdin

"Everything in this story is true and really happened—one way or another." So says Shelley Duvall as the narrator of this episode, originally part of her cable-TV series *Tall Tales and Legends*. I, for one, would love to believe that Queen Victoria said of her queenship that there was "not much chance for advancement." Or that Annie Oakley's mother reminded her that "Pony Express rates go down after 11 p.m."

The story is simple: Young Phoebe Ann Moses becomes a master shot at a tender age. At 15, she meets and marries Frank Butler, who encourages her to change her name to Annie Oakley and join Buffalo Bill Cody's Wild West Show. She is a success. How she handles

Dennehy, Curtis: Annie *got her gun.*

her stardom, its problems and pleasures, and remains true to her values provides a lesson that still has a lot to say to young girls aged eight and up.

Pamela Pettler's script is witty and, in some scenes, tenderly sensitive. It doesn't matter at all that the dialogue is more contemporary than might be expected in a story set 100 years ago.

Scattered throughout, director Lindsay-Hogg uses film footage of the *real* Wild West Show, shot in 1903 by Thomas Edison. That's enough to make it historically interesting, and adds a sense of period and place that greatly enhances the program overall.

All the performances are good, especially Curtis' stylish, sassy Annie, Lu Leonard as Queen Victoria and Nick Ramos as a wise, thoughtful Sitting Bull.

Annie's mother used to tell her: "You was always aimed in the right direction." So's this production.

SPORTS

AN AMAZIN' ERA—NEW YORK METS 25TH ANNIVERSARY TAPE ★★
No director credited. 1986. **(Scotch Sports Collectors Edition cassette, Hi-Fi mono, 72 min., $19.95)**

By David J. Elrich

This release might best be called "The Boys Of Summer—NY Mets-Style." It's a standard documentary presentation retelling the history of a baseball team beloved by millions (including me). It recounts the history of the Mets, from their inception in '62 to today.

There are celebrity interviews introducing each portion of Mets-iana, from Gene Shalit describing the birth of the worst team in baseball (120 losses in year one) to Rodney Dangerfield describing another horrible era in the late '70s ("The Mets had more third basemen than fans"). The "glory days" section on the '69 championship season is introduced by former New York City Mayor John V. Lindsay, whose re-election that year was credited in part to the "Miracle Mets." Later, actress Glenn Close confesses that she's a die-hard fan who will give up anything to watch the team in the World Series this October.

The most interesting parts of the tape are the interviews with the Mets players themselves. They are shown performing in their prime and now reminiscing about those great days—showing in so many ways the effects of the inexorable march of time. One of the best lines comes from Tommy Agee, a key to the '69 Miracle Mets, who describes winning the World Series as "going to heaven before really getting there." It's touching stuff, as is again seeing the Mets trade away a crying Tom Seaver in '77; watching Ron Swoboda make what many consider the greatest catch of all time; or hearing Tug McGraw talk about the origin of "Ya Gotta Believe," the Mets rallying cry of '73. After many other snippets of Mets history, the tape winds up discussing the winning juggernaut of '86.

The biggest fault of this video compilation is that there's a little too much talking (why Gene Shalit anyway?) and not enough baseball. And the tape does not deal with the love Mets fans have for their team. It wasn't until the final minutes that I even heard the team's rallying cry—"Let's Go Mets!" With all the great gaffes and great plays to choose from, the tape disappoints by showing too few of them. And there is even one factual error as well—Ed Kranepool is from the Bronx, not Brooklyn.

Video Reviews

TRAVEL

A VIDEO GUIDE TO ROME ★★★
A VIDEO GUIDE TO IRELAND ★★★
A VIDEO GUIDE TO LONDON ★
***Narrated by Laura McKenzie.* (Republic cassettes, 60 min. each, $24.95 each)**

By Charles Monaghan

Laura McKenzie is an attractive blonde with a vivacious manner and a good bit of savvy about the practical realities of travel. She is the central figure of all three of these video travelogues—strolling through monuments, fingering woolens in a shop or leaning over backwards to kiss the Blarney Stone. At her best, she makes travel come across as a lot of fun.

The format in all three tapes—from Republic's *Laura McKenzie's Travel Tips* series—is the same. The target is the first-time traveler, and the hour's viewing time is divided between the title city and recommended side trips.

Best is the entry on Rome. Interestingly, this is the only one of the three in which Ms. McKenzie is center stage throughout. In the Ireland and London videos, she gives over too much unproductive time to chats with tourist officials or store owners.

In the Rome video, I particularly appreciated the glimpses of often-neglected spots, such as the Appian Way, the old Jewish ghetto and the intriguing neighborhood of Trastevere. Her advice on shopping—though very much reflecting a feminine point of view—is sound and sensible, particularly her low opinion of the fancy shops near the Via Veneto.

In the Ireland tape, there is an excellent proposed driving tour down to Cork, around to the Lakes of Killarney and then to County Clare on the west coast. I liked McKenzie's advice about the horse races as a way of seeing the Irish in action. And I also liked the shots of the rough-and-tumble game of hurling.

Sports in England are completely neglected in the poor cassette on London, despite the fact that there are first-class cricket matches thoughout the late spring and summer. In the London tape, McKenzie abandons the buyer-beware approach she showed in Rome and indulges in some ol' plugola for a shopping arcade of no great distinction called Trocadero. At the same time she fails to mention what I've found to be one of the best clothes-shopping bargains in Britain—the Marks and Spencer chain. And how can anybody do an hour on London—one of the great museum cities—and never enter the National or the Tate Galleries?

Outside London, she goes mad for big houses, visiting Windsor Castle, Blenheim Palace and Warwick Castle—too much of a good thing, especially when she ignores the wonderful cities of Oxford and Cambridge, each an easy day's trip from the capital.

I'd like to see more travel videos from McKenzie, but I hope the next time someone checks the spellings in the graphics. I found more than two dozen errors in the three tapes! (Republic Pictures Home Video is at P.O. Box 66930, Los Angeles, CA 90066-0930.)

Charles Monaghan is travel writer for The Washington Post.

HEALTH

THE NEW PARENTS AND TEACHERS GUIDE TO DRUG ABUSE ★
***Forrest Tennant Jr. Directed by Ted Langdell. 1986.* (Rodger P. Wadley Productions/Video Guide cassette, 55 min., $29.95)**

By Paul Taublieb

This two-part tape is so boring, poorly produced and full of dubious claims that it's unlikely to edify anyone. The host and drug abuse expert is Forrest S. Tennant Jr., M.D., of the UCLA School of Public Health and a drug abuse consultant for the Los Angeles Dodgers. A less than compelling speaker, he comes across as the combination of an uptight high school guidance counselor and a state trooper about to write you a ticket.

In the first part of the tape, Tennant attempts to present an overview of how drug abuse affects parents and teens. As far as he's concerned, it seems to be one toke, hit or snort and it's all over. His sweeping, unqualified generalizations actually undermine his case.

Then, suddenly, the tape heads in an entirely different direction. It focuses strictly on dealing with drugs in the workplace. It's a nuts-and-bolts briefing, presented entirely by boring talking heads, about setting up a drug testing program within a corporation.

In fact, the effect of watching this tape is something like that of a particular drug itself—a sleeping pill. (Video Guide is at 6024 San Juan Ave., Citrus Heights, CA 95610.)

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MUSICALS

‡**A CONNECTICUT YANKEE IN KING ARTHUR'S COURT** (1949) Mark Twain's time-warp classic. With Bing Crosby and Rhonda Fleming. *(MGM, Sept. 24)*

‡**HEAD** (1968) Jack Nicholson co-scripted this funfest for the Monkees, Frank Zappa, Teri Garr and Annette Funicello. *(RCA/Columbia, Sept. 24)*

‡**THE MUSIC MAN** (1961) Meredith Willson's con man faces the music. With Robert Preston and Shirley Jones. *(Warner, Sept. 24)*

DRAMA

‡**ANATOMY OF A MURDER** (1959) James Stewart and George C. Scott as courtroom adversaries in a complicated rape/murder trial. Music by Duke Ellington. B&W. *(RCA/Columbia, Sept. 24)*

‡**COME AND GET IT** (1936) Dad and son fight over a lady on the Northwest frontier. With Edward Arnold, Joel McCrea and Frances Farmer. *(Embassy, Sept. 24)*

‡**CROSSROADS** (1986) A young Juilliard guitar student seeks the secret of the blues. With Ralph Macchio and Joe Seneca. *(RCA/Columbia, Sept. 24)*

‡**THE HUSTLER** (1961) Paul Newman goads Minnesota Fats into a showdown. With Jackie Gleason and George C. Scott. (Newman and Tom Cruise will appear in a sequel this fall.) *(Key, Sept. 18)*

KEY TO SYMBOLS
‡Videocassette •Videodisc

‡**LADY JANE** (1985) 16th-century England's queen for nine days. With Helena Bonham Carter and Cary Elwes. *(Paramount, Sept. 10)*

‡**NOT MY KID** (1985) Family faces a teen-age daughter's drug problem. With George Segal and Stockard Channing. *(Sony, Sept. 24)*

‡**MARNIE** (1964) Tippi Hedren's kleptomania threatens husband Sean Connery. Directed by Alfred Hitchcock. *(MCA, Oct. 9)*

‡**PARKER ADDISON, PHILOSOPHER and THE MUSIC SCHOOL** (1977) Two programs from the PBS *American Short Story* series. Arthur Barron wrote the first story, John Kordy the second. *(Monterey, Oct. 8)*

‡**THE STRIPPER** (1963) Joanne Woodward as a dancer in a sleazy vaudeville show. *(Key, Sept. 18)*

COMEDY

‡**LAUGHING ROOM ONLY** (1986) A compilation of stand-up acts, including Harry Anderson, Phyllis Diller and Henny Youngman. *(Monterey, Sept. 4)*

‡**MESSILINA, EMPRESS OF ROME** (1981) A bawdy Italian/French "adult comedy" that rewrites Roman history. *(Video City, Sept. 17)*

‡**THE MONEY PIT** (1986) Tom Hanks and Shelley Long rebuild a dream house. *(MCA, Oct. 9)*

‡**TURTLE DIARY** (1986) Harold Pinter's tale of two lonely people and a giant sea turtle. With Ben Kingsley and Glenda Jackson. *(Vestron, Sept. 24)*

‡**YOUR PLACE OR MINE** (1983) Bonnie Franklin, Robert Klein, Tyne Daly and Peter Bonerz play mature singles on the prowl. *(USA, Oct. 8)*

‡•**WILDCATS** (1986) Goldie Hawn rallies a ramshackle high-school football team. With James Keach and Swoosie Kurtz. *(Warner, Sept. 24)*

‡**THE WORLD'S GREATEST ATHLETE** (1973) Coach John Amos finds jungle-jock Jan-Michael Vincent in Africa. *(Disney, Sept. 24)*

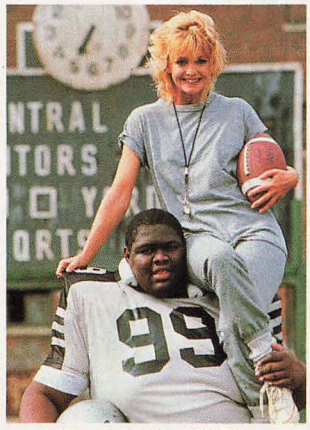
‡**WHOOPEE!** (1930) Eddie Cantor's movie debut, adapted from a Broadway hit. Choreography by Busby Berkeley. In early Technicolor. *(Embassy, Sept. 15)*

DOCUMENTARY

‡**COUSTEAU ODYSSEY VIDEO TREASURES** (1977-82) Eight new ones from the popular seafarer's TV shows: *Blind Prophets of Easter Island, Calypso's Search for Atlantis, Calypso's Search for the Britannic, Clipperton: The Island Time Forgot, Lost Relics of the Sea, Mediterranean: Cradle or Coffin, Time Bomb at 50 Fathoms* and *The Warm Blooded Sea: Mammals of the Deep. (Warner, Sept. 24)*

‡**GREAT CRIMES OF THE CENTURY** (1986) First in a planned series, exploring crimes of Charles Manson, D.B. Cooper, Leopold and Loeb, Clifford Irving, the Boston Strangler and others. *(Maljack, Oct. 8)*

‡**IF THESE WALLS COULD SPEAK** (1986) Vincent Price speaks for some famous castles and palaces, relating their bizarre histories. A 10 cassette series. *(Video Gems, Oct. 16)*

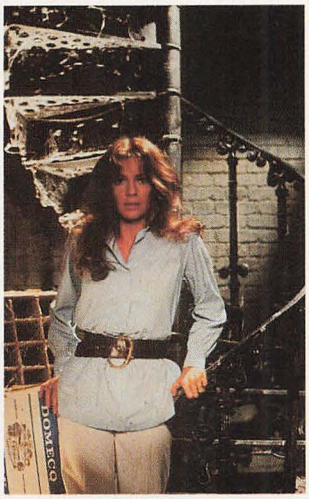


Hawn's up for Wildcats.

‡**NATIONAL GEOGRAPHIC VIDEO** (1986) Three new installments in this continuing series: *Atocha: Quest for Treasure, Save the Panda* and *American Wildlife. (Vestron, Sept. 10)*

‡**STRIPPER** (1985) Five dancers as they prepare for the First Annual Stripper's Competition in Las Vegas. *(Key, Sept. 18)*

‡**THE UNDERSEA WORLD OF JACQUES COUSTEAU** (1967-76) Rod Serling narrates these early French forays into the brine: *The Dragons of Galapogos, The Flight of Penguins, The Desert Whales, The Forgotten Mermaids, Whales* and *Octopus, Octopus. (Pacific Arts, Sept. 17)*



Bisset beside the Staircase.

MYSTERY

‡**THE SPIRAL STAIRCASE** (1975) Latest version of the mystery classic involving a mute woman. With Jacqueline Bisset, Christopher Plummer and Elaine Stritch. *(Warner, Sept. 24)*

SCI-FI

‡**DR. WHO: REVENGE OF THE CYBERMEN** (1983) The Cybermen threaten Nerva with a deadly virus. With Tom Baker. *(Playhouse, Sept. 17)*

‡**EARTH VS. THE FLYING SAUCERS** (1956) Aliens invade Washington, DC. With Hugh Marlowe. Effects by Ray Harryhausen. B&W. *(RCA/Columbia, Sept. 24)*

‡**THE GAMMA PEOPLE** (1956) European scientists bombard kids with radiation, producing idiots and intellectuals. B&W. *(RCA/Columbia, Sept. 24)*

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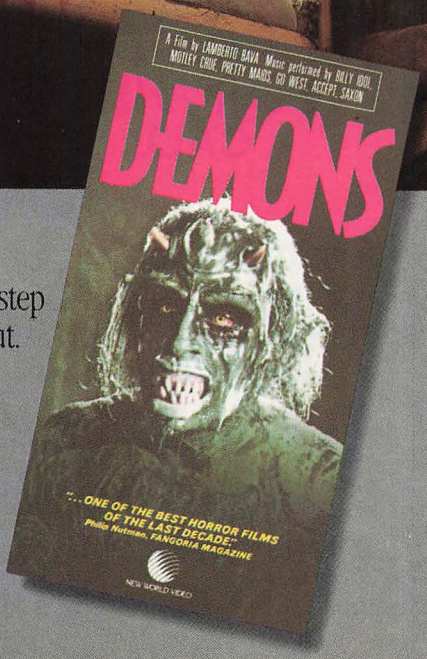

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"Oh, don't mind her." Brown and Cliff DeYoung in F/X.

ACTION

‡**COBRA** (1971) Not the current Stallone pic. In this one, hitmen battle in beautiful Marseilles. *(Unicorn, Sept. 17)*

‡**DRUMS** (1938) Alexander Korda's tale of colonial India. With Sabu and Raymond Massey. *(Embassy, Sept. 24)*

‡•**THE DIRT BIKE KID** (1986) "Jack and the Beanstalk" with a BMX bike replacing the goose. With Jack Simmons. *(Charter, Sept. 24)*

‡**THE FIGHTING PRINCE OF DONEGAL** (1966) A tale of robust Irish manliness. With Peter McCenery. *(Disney, Sept. 24)*

‡**F/X** (1986) A movie-effects specialist fakes a murder for the FBI—or does he? With Bryan Brown and Brian Dennehy. *(HBO/Cannon, Sept. 24)*

‡•**RAD** (1986) A new star challenges the BMX biking king. With Bart Conner and Jack Weston. *(Embassy, Sept. 20)*

‡**SEVEN** (1979) William Smith (Falconetti in *Rich Man, Poor Man*) and six mercenaries against the Mob. *(IVE, Sept. 11)*

DOYLIES

‡**THE ADVENTURES OF SHERLOCK HOLMES** (1939) Murder covers a plot to steal the Crown Jewels. The second Basil Rathbone-Nigel Bruce entry. With Ida Lupino. *(Playhouse, Sept. 17)*

‡**HOUND OF THE BASKERVILLES** (1939) A curse dogs an English family. The first Holmes movie to star Basil Rathbone and Nigel Bruce. *(Playhouse, Sept. 17)*

HORROR

‡**AUTOPSY** (1975) Research into suicide endangers a coed's life. With Mimsy Farmer, Ray Lovelock and Barry Primus. *(Prism, Sept. 24)*

‡**THE BAD SEED** (1956) Cute, pig-tailed little girl with a taste for murder. With Patty McCormick and Nancy Kelly. B&W. *(Warner, Sept. 24)*

‡**BLACK CHRISTMAS** (1975) A slasher in the attic spreads yuletide entrails. Olivia Hussey, Keir Dullea, Margot Kidder and John Saxon. Directed by Bob (*Porky's*) Clark. *(Warner, Sept. 24)*

‡**CURSE OF THE DEMON** (1956) Satanic cultists and a cynical professor. From the director of the original *Cat People*, Jacques Tourneur. With Dana Andrews. B&W. *(RCA/Columbia, Sept. 24)*

‡**THE DARK SECRET OF HARVEST HOME** (1978) A bewitched New England house. With Bette Davis, Rosanna Arquette and David Ackroyd. *(MCA, Oct. 9)*

‡**FRANKENSTEIN MEETS THE WOLFMAN** (1943) They quarrel. With Lon Chaney and Bela Lugosi. B&W. *(MCA, Oct. 9)*

‡**FROM BEYOND THE GRAVE** (1973) An ensemble of British horror veterans in five episodes. With Ian Bannen, Peter Cushing, David Warner, Diana Dors, Donald Pleasence and Lesley-Anne Down. *(Warner, Sept. 24)*

‡**GHOST KEEPER** (1980) A woman faces paranormal peril in a blizzard-bound mansion. With Riva Spier. *(New World, Sept. 25)*

‡**HOLLYWOOD GHOST STORIES** (1986) A behind-the-scenes look at some of moviedom's paranormal legends. John Carradine hosts. *(Warner, Sept. 24)*

‡**MOUNTAINTOP MOTEL MASSACRE** (1983) A mad innkeeper dispatches her guests with a cornucopia of kitchen utensils. With Bill Thurman and Will Mitchell. *(New World, Sept. 25)*

‡**SEE NO EVIL** (1971) A blind woman and a murderous psychopath. With Mia Farrow, Dorothy Allison and Robin Bailey. *(RCA/Columbia, Sept. 24)*

‡**TORSO** (1974) A psychosexual slasher loves women to pieces. With Suzy Kendall, Tina Aumont and Carla Brait. *(Prism, Sept. 24)*

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WESTERN

‡DESERT TRAIL (1935) An early John Wayne cowboy cliff-hanger. B&W. *(Captain Bijou, Oct. 15)*

The Duke on the Desert Trail.

EXERCISE

‡BODYBAND WORKOUT (1986) *Today Show*'s Dr. Art Ulene leads 50 minutes of resistance with a rubberband. *(Warner, Sept. 17)*

‡ENERGIZE YOURSELF (1986) A 30-minute bounceless aerobic body-blitz from Jake Steinfeld. *(MCA, Oct. 9)*

SELF-HELP

‡TAKE CHARGE (1986) "Emotional aerobics," designed to train viewers in self-psychotherapy. With Harold Bloomfield, M.D. and Sirah Vettese, Ph.D. *(McGraw Hill, Sept. 30)*

ROCK

‡CARL PERKINS: BLUE SUEDE SHOES (1986) All-star jam, including George Harrison, Eric Clapton, Ringo Starr and others. *(MCA, Sept. 11)*

‡MTV CLOSET CLASSICS (1986) Rock videos from about 15 years ago. With songs by Free, Yes and The Who. *(Vestron, Sept. 24)*

‡A TRIBUTE TO BOB MARLEY (1985) Black Uhuru and Steel Pulse join in a tribute to the late reggae great. *(Sony, Oct. 1)*

•WHITNEY HOUSTON: THE NO. 1 VIDEO HITS (1985) An eight-inch laser disc version of the pop star's hit songs. *(Pioneer, Sept.)*

JAZZ

‡HARVEST JAZZ SERIES (1986) Three new tapes in the series: McCoy Tyner; Stan Getz and Richie Cole; and Bobby Hutcherson and Dexter Gordon. *(Sony, Oct. 1)*

‡JAZZ IS MY NATIVE LANGUAGE (1983) A portrait of Toshiko Akiyoshi—pianist, composer and big-band leader. *(Rhapsody Films, Oct. 1)*

‡JAZZ (1965) Earl "Fatha" Hines with Coleman Hawkins. *(Rhapsody Films, Oct. 1)*

CLASSICAL

‡CONCERT AID (1985) Sir Georg Solti conducts Beethoven's Fifth. Proceeds go to African famine relief. *(Kultur, Sept. 30)*

BALLET

‡BARYSHNIKOV: DANCE AND THE DANCER (1986) A British TV documentary. With Shirley MacLaine. *(Kultur, Sept. 24)*

KID VID

‡NO DEPOSIT, NO RETURN (1976) Two wealthy kids fake their own kidnapping. With Don Knotts and David Niven. *(Disney, Sept. 24)*

Paddington *is stuffed.*

‡PADDINGTON (1986) Three new animated adventures of the stuffed bear. *(HBO/Cannon, Sept. 24)*

•RUPERT AND THE FROG SONG (1983) Paul McCartney's prized shorts. *(Pioneer, Sept. 30)*

IN THE WORKS

OUT TO LAUNCH: Kate Capshaw's recent rocket odyssey, *SpaceCamp*, will be released later this fall by **Vestron** . . . As part of its new label, The Late Show, **IVE** plans to release *Raw Deal*. But it's not the Arnold Schwarzenegger one. Raymond Burr stars in this '48 pic. Late Show releases will begin in late October.

ROCK ME AMADEUS: Video International Entertainment World (VIEW) plans a series of conceptual videos using classical music. The tapes will have engaging story lines and large budgets.

SILLY RABBIT, TRICKS ARE FOR CANNIBALS: Writer-director Don Farmer is videotaping a new horror movie, *Cannibal Hookers*. The L.A.-based **First Cinema Ventures** hopes to have the production in video stores by January. —Greg Fagan

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REVIEWS

TELEVISION

Smart 'Ellen' And A Rocky 'Hammer'

Stritch (top), Jesse Tendler, Megan Mullally and star Burstyn: plush and comfy.

NEW SERIES

THE ELLEN BURSTYN SHOW ★★★
***Ellen Burstyn, Elaine Stritch. Directed by Norman Steinberg. 1986. 30 min.* (ABC; Saturdays, beginning late September; 8:30 p.m.)**

By Robert DiMatteo

One of the most immediately noticeable things about this extended-family sitcom is the set, which serves as the home of witty and wise college prof Ellen Brewer (Burstyn). Plush and comfy, and unbelievably spacious, it's a Baltimore brownstone by way of *House and Garden*. From furnishings to dialogue, this new show is smart. The central premise can be posed as: How many mothers can one household have?

Here, there are three: Ellen Burstyn—oops, Brewer; her acerbic, gravelly voiced mother, Sydney (Elaine Stritch); and Ellen's recently divorced daughter, Molly, who has moved back home along with young son Nick.

Written by David Frankel, the show is structured as a series of wisecracks that culminate in a Little Life Lesson. That's the family sitcom formula—even if Oscar-winner Burstyn, according to reports we hear, bristles at the word "sitcom." But the wisecracks here are dispensed by experts, chief among them Broadway and London's Stritch, whose basso profundo vocal range equals Bea Arthur's and who has a delicious dry zaniness all her own that TV has ignored for too long.

Burstyn takes to TV comedy with an ease that may surprise those who think of her only as a "serious" movie actress. She seems to enjoy playing a potential role model, too. Now, just so she doesn't get overly carried away with being heartwarming.

SLEDGE HAMMER! ★★★
***David Rasche, Anne-Marie Martin. Directed by Martha Coolidge. 1986. 30 min.* (ABC; Fridays, beginning late September; 9:30 p.m.)**

Some early forecasters are predicting a cult following for this new half-hour TV series that parodies the *Dirty Harry/Rambo* type of macho crimefighter. But based on an advance screening of the pilot episode, it will have to grow more consistently funny before that happens. In the pilot, as many jokes fizzle as pop, although it's a promising sign that the show remains likably dumb throughout. It could be a *Get Smart* for the '80s.

The brainchild of producer-writer Alan Spencer, *Sledge Hammer!* will attempt to make a star out of David Rasche, a former divinity student and college English instructor who plays the mock-heroic Inspector Hammer. Sledge is the kind of no-nonsense guy who saves his best talk for his .44 Magnum, affectionately named Gun. Partner Dori Coreau (Martin) knows when to back away and let the guy bounce off the walls. "Trust me. I know what I'm doing," he says, no matter how out-to-lunch he seems. If the series catches on, we will be hearing a lot of this phrase.

Some of the best moments are just throwaway lines. In the pilot, a Patty Hearst-like kidnap victim complains "I haven't eaten in a day and a half—and I missed last night's *Dynasty*."

Such stuff comes off as fun much of the time. The show's disappointment so far is that, while it tweaks the style of the Dirty Harry kind of guy, it doesn't seem to want to dig into or even satirize the ideas that a Dirty Harry represents. *Sledge Hammer!* could end up as just an urban Neanderthal. (R.DiM.)

ABOUT THESE TV REVIEWS AND PREVIEWS

The programs in this section are scheduled for telecast within a one-month period beginning with this issue's publication date of Sept. 15. Times listed are the TV start times (EST); running times do not include commercials and other interruptions. Listings for a.m. begin at midnight. All dates and times subject to change. Some programs may be telecast on additional dates or times to those listed. ▢ indicates closed-captions for hearing-impaired.

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MOVIES ON TV

Spotlighted in this section for the benefit of VCR time-shifters and home tapers are some of the month's more interesting and rare movies on TV, mostly unavailable on prerecorded cassettes or discs.

By Roy Hemming

THE DEVIL'S DISCIPLE ★★★
***Burt Lancaster, Kirk Douglas, Laurence Olivier, Eva LeGallienne. Directed by Guy Hamilton. B&W. 1959. 82 min.* (WTBS; Sept. 30, 1:05 p.m.)**

George Bernard Shaw's witty back-of-his-hand to the American Revolution, deliciously played by an interesting cast.

INSIDE DAISY CLOVER ★★
***Natalie Wood, Robert Redford, Christopher Plummer, Ruth Gordon. Directed by Robert Mulligan. 1965. 128 min.* (WTBS, Oct. 12, 3:45 p.m.)**

A fascinating but rambling behind-the-klieglights tale of a Garland-type teenager's rise to movie stardom and her eventual breakdown. Natalie's super.

JOY OF LIVING ★★★
***Irene Dunne, Douglas Fairbanks Jr., Lucille Ball. Directed by Tay Garnett. B&W. 1937. 90 min.* (AMC; Sept. 20, 5:30 p.m.; Sept. 21, 1:30 a.m.)**

What started out as a Jerome Kern musical for Dunne ended up as a screwball comedy with just a few songs when Kern suffered a serious heart attack and stroke. It's still good fun most of the way, with Dunne as a radio singer being romantically pursued by Fairbanks in those crazy ways that could happen only in '30s movies.

MUNSTER GO HOME ★★★
***Fred Gwynne, Yvonne DeCarlo, Hermione Gingold, John Carradine. Directed by Earl Bellamy. 1966. 96 min.* (WTBS, Oct. 10, 8:05 p.m.)**

Herman, Lily, Eddie and the gang go to England to claim a castle they've inherited, and you can guess the rest. Silly fun for fans of the old TV series.

THE OLD GUN ★★★
***Philippe Noiret, Romy Schneider. Directed by Robert Enrico. 1976. 100 min.* (Bravo; Sept. 24, 12:15 a.m.)**

Another chilling view of what war can do to humane souls, by the director of *Incident at Owl Creek*. The always-fascinating Noiret plays a French doctor out to avenge the Nazis' murder of his family. Winner of three Cesar Awards (the French Oscar). Dubbed in English.

THE PIED PIPER ★★★
***Roddy McDowall, Monty Woolley, Anne Baxter, Otto Preminger. Directed by Irving Pichel. B&W. 1941. 86 min.* (WGN; Sept. 27, 3 a.m.)**

An offbeat and heartwarming (in the best sense) wartime story, about an irascible old man who hates kids but who helps lead a bunch of them out of Nazi-occupied France. Woolley is wonderful.

THE ROSE TATTOO ★★★
***Anna Magnani, Burt Lancaster, Ben Cooper, Jo Van Fleet. Directed by Daniel Mann. B&W. 1955. 117 min.* (WTBS; Sept. 23, approx. 2:30 a.m.)**

The great Magnani's Oscar winner—as Tennessee Williams' earthy, volatile widow who meets her match in a strapping truck driver (Lancaster, in one of his best performances).

SUNNY ★★
***Anna Neagle, Ray Bolger, Edward Everett Horton. Directed by Herbert Wilcox. B&W. 1941. 98 min.* (Tempo; Sept. 27, 2 a.m.)**

More like murky. For all its fame as a Broadway hit with a Kern score, this tale of a circus performer who marries into the social set is tepid stuff today. But the Neagle-Bolger dances are worth catching.

A VERY MISSING PERSON ★★
***Eve Arden, James Gregory, Julie Newmar. Directed by Russ Mayberry. 1972. 73 min.* (WGN; Sept. 25, 3 a.m.)**

Actually the pilot for a missing TV series, built around sassy female detective Hildegarde Withers (played earlier in the movies by Edna May Oliver). Eve gives it some enjoyable moments. □

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A classic scare or two for Ichabod Crane.

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SHELLEY DUVALL'S TALL TALES & LEGENDS: SLEEPY HOLLOW
Showtime; Oct. times TBA; 60 min.
Washington Irving's classic makes a charming and scary addition to the Duvall series, and is clever Halloween programming. Ed Begley Jr. plays Ichabod Crane, Beverly D'Angelo his sweetheart and prime second banana Charles Durning also turns up. The Headless Horseman is quite a sight.

RUPERT & THE FROG SONG
Disney Channel; Sept. 20; Oct. dates TBA; 13 min.
Paul McCartney wrote the script, composed an original song and provides the voice of the leading character for this animated short based on a character in the *Babar the Elephant* books.

DRAMA

GEORGE WASHINGTON: THE FORGING OF A NATION
CBS; Sept. 21, 8 p.m.; Sept. 22, 9 p.m.; 240 min.
US history, Hollywood-style, continues with this two-part, four-hour follow-up to '84's Peabody Award-winning *George Washington*. Barry Bostwick and Patty Duke are again cast as George and Martha. The script is based on James Thomas Flexner's critically acclaimed four-volume biography of America's first president.

HOTEL DU LAC
A&E; Oct. 17, 8 p.m.; 90 min.
Adapted from Anita Brookner's recent bestselling book, this A&E/BBC co-production, anecdotal and quietly impressionistic, is for those who appreciate the pleasures of a small-scale, ambiguous approach to character.

MASTERPIECE THEATRE: PARADISE POSTPONED
PBS; Oct. 19, 9 p.m.; 90 min.; 10 consecutive Sundays thereafter; 60 min.
John Mortimer's bestseller, chronicling the years following World War II. This 11-part dramatization stars Sir Michael Hordern, Annette Crosbie and David Threlfall (Smike in the original *Nicholas Nickleby*).

SOCIETY'S CHILD
NBC; Oct. TBA; 120 min.
An interracial drama starring one of the freshest actresses of her generation, Lesley Ann Warren, and one of the most arrogant actors of his, Philip-Michael Thomas. They play a couple threatened by a child-custody suit filed by Warren's ex-husband. A made-for-TV movie from Robert (*Burning Bed*) Greenwald.

LOVE WITH A PERFECT STRANGER
SHO; Oct. TBA; 120 min.
The first of three made-for-Showtime movies based on Harlequin Romance novels. This one was shot on a sizable budget in Florence,

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Italy, and stars Marilu Henner as a successful American executive who meets and is pursued by an eccentric, wealthy Irishman.

COMEDY

WHO DARES WIN III
Playboy Channel; Oct. TBA; 30 min.
British comedy so outrageous and biting that it caused debate in the halls of Parliament. This episode from the late-night British series is in the topical tradition of *That Was the Week That Was* joined to the unhinged comedy of *SCTV*.

DOCUMENTARY

THE WEST OF THE IMAGINATION
PBS; Mondays, beginning Sept. 22, 9 p.m.; 60 min.
Created by Pulitzer Prize-winning historian William H. Goetzmann, this six-part series offers the images of Frederic Remington, George Catlin, Charles Russell and a host of other artists, photographers, and filmmakers (including Hispanic and Native American artists) to re-create a vanished world of pioneers, mountain men and scouts.

THE AFRICANS
PBS; consecutive Tuesdays, beginning Oct. 7, 9 p.m.; 60 min.
A nine-part documentary series that promises the most complete view of present-day Africa yet seen on TV, as written and hosted by African scholar Ali A. Mazrui. Some American viewers may not be prepared for the barely suppressed anger that infuses some of Mazrui's commentary. There are times when the viewpoint descends to the level of a diatribe against the "evil imperialists." But mostly this is an extraordinary, exhaustive portrait, full of fresh sights and equally fresh (and sometimes tragic) insights.

Unmasking African stereotypes.

HUEY LONG
PBS; Oct. 15, 9 p.m.; 90 min.
A documentary portrait of the controversial Louisiana governor and senator of the '20s and '30s. Directed by Ken (*Brooklyn Bridge*) Burns and including rare archival material and interviews.

AWARDS

COUNTRY MUSIC AWARDS
CBS; Oct. 13, 9:30 p.m.; 90 min.
What's that you say? There's an award show on virtually every other week? Yes, but this is the important one to all those country music fans out there. At least that's what this star-studded 90-minute extravaganza of music and gushy acceptance speeches will try to make us believe.

ROCK

PRINCE CHARLES TRUST ROCK CELEBRATION
HBO; Oct. 19, time TBA; 60 min.
Some of the biggest names in rock join forces to commemorate the 10th anniversary of The Prince's Trust, a charity organized in 1976 to aid Britain's inner-city youths. Taped this past June at Wembley Arena in London, the concert features Eric Clapton, Phil Collins, Elton John, Rod Stewart and Tina Turner—all performing together.

JAZZ

HISTORY OF JAZZ: THE COLTRANE LEGACY
Bravo; Oct. 3, time TBA; 60 min.
This portrait of the late saxophonist John Coltrane utilizes all the known footage of him, interspersed with brief interviews with former associates (including drummer Elvin Jones). There's also a '65 radio interview with Coltrane.

TELE-PLANS

SHIVER ME TIMBERS: The spinach will indeed be green when superstation **WTBS** begins airing 115 originally B&W **Popeye the Sailor** cartoons in newly colorized form in January. . . . Walt Disney's classic **Pinocchio** is set to make its long-awaited TV premiere in early October. On the **Disney Channel**, of course.

PEEL ME A GRAPE!: If you've had it up to here with the baroque complications and heavy breathing of primetime soaps, there's comic relief on the way in an upcoming five-hour **CBS** miniseries, **Fresno**. Carol Burnett will star as a raisin matriarch. Dabney Coleman plays her archrival in a lavish sendup of the genre. . . . The rescheduling of **NBC**'s **Remington Steele**, after thousands of viewers protested its cancellation, proves that viewer views *do* count beyond the abstract computations of the ratings services. NBC plans to put the playful and witty series back on the air, probably in January. —Robert DiMatteo

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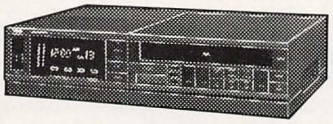

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...VCRs

Continued from page 52

of the tuner/timer/recharger, resembling a home deck indoors. It snaps conveniently apart when you go on the road.

Those who count themselves among the video nonconformists may well consider Beta and 8mm viable alternatives for a first or second VCR purchase. In the case of Beta, Sony (just about the only pure Beta maker) will reward your interest with some of the best price-feature combinations available in video. For $400, the company offers the SL-100 model with Super Beta picture quality, wireless remote control, 148-channel random-access tuning, seven-day/six-event timer and special-effects scan features. For $700, you can have a fully featured Hi-Fi Beta model (SL-HFT7), dubbed the "Movie Theatre," that includes a 20-watt-per-channel stereo amplifier, a special "edit enhance" feature and variable special-effects functions.

In the up-and-coming 8mm area, Kodak (as well as Sony) offers four variations on the two-piece portable/home-deck theme. The MVS-3360 outfit features the MVS-3000 8mm deck and boasts four video heads, two- and four-hour record and playback speeds, forward and reverse visual search, noiseless freeze-frame and eight-event/three-week programmability. The higher-priced MVS-5550 offers similar features, as well as PCM digital stereo recording of up to four hours in the video mode and 12 hours in the audio-only mode.

Those who don't intend to take their 8mm machine on the road and to whom price is no object might consider Pioneer's 8mm video/digital audio recorder. The model VE-D70 offers built-in MTS, 181-channel cable-compatible tuning, six-event/three-week programming, noiseless special effects, infrared remote control and, at the LP speed, the ability to hold up to 24 hours of digitally recorded music (recorded on six pairs of stereo soundtracks). The price: $1,450.

Whatever your format choice, the feature options are almost endless. Think of what you want your equipment to do before you buy and choose accordingly. Then have fun. —Mark Trost

...TVs

Continued from page 76

Citizen offers a family of products, from the under-$100 06TA (which, the company claims, provides six hours of viewing from three AAA batteries) to the first stick-up set (a 3.7-inch model that is said to mount to any surface).

In color LCDs, Panasonic and Seiko have models which offer sharp pictures that can barely be differentiated from CRT color portables. The Panasonic model—the three-inch Pocket Watch—is priced at $299, weighs less than one pound, can fit in a pocket or purse, can

operate for 5½ hours on a single battery charge and, via an audio/video input, can be used as a color monitor. Some camcorder users employ such sets in the field to view the fruits of their creative energy.

Whether you're in the market for a mammoth monitor or for one of its many carry-along cousins, you'll be faced with a staggering array of options. Before you start griping about how tough it will be to choose, bear in mind that just a few short years ago, the choice would have been considerably simpler—because there was nowhere near as much variety. The bottom line is this: There has *never* been a better time to shop for a TV set.

—Mark Trost

...TUNERS/RECEIVERS

Continued from page 81

are often found together. Many A/V receivers also incorporate a luxury feature that has been spreading from video to audio in the past few years—remote control. These remotes allow, from the comfort of an easy chair, source selection—including video and audio sources, AM and FM tuning, simulcast source selection and volume controls.

Finally, some of these components actually include video picture controls, such as picture sharpness and color controls, that were formerly found only on video accessory components.

The other type of A/V receiver receives exclusively TV signals, including VHF, UHF and, often, cable-TV signals when hooked up to a cable line. TV tuners and receivers, as they're officially called, are the video equivalent of the AM/FM audio tuner or receiver that prevailed before video got into the picture. As with those products, a tuner merely picks up the signal, while a receiver adds an audio amp. These components will feed a direct video signal into a video picture reproducer, such as a monitor, and, almost always, MTS stereo audio signals into either an audio amplifier (in the case of a tuner) or speakers (for a receiver).

Although no longer in demand for component TV, TV tuners and receivers are still in use in a few applications. One such application is with many of today's front-projection TV sets, which often come without built-in tuners. Many projection-TV companies sell tuners that go with their sets, but there is no reason not to mix and match.

Another application is for receiving stereo-TV and SAP (separate audio program) soundtracks, otherwise known as MTS (multichannel TV sound). If you have an older TV set that neither decodes MTS nor has a multiplex (MPX) jack in which to hook up an MTS adapter, an MTS-decoding TV receiver, such as Radio Shack's TV-100, can be an economical alternative to buying a brand-new TV set. The buyer, however, must beware: Some of these components receive TV audio only, which does you no good if you're planning to feed the signal to a video monitor and two speakers.

Of course, if you're shopping for a TV tuner or receiver, it's important to know the difference. A receiver includes an audio amplifier, while a tuner does not. Unfortunately, many of today's TV receivers provide only a very small amount of power to speakers, sometimes less than five watts per channel. If you plan on using speakers that require more power, but plan to buy a receiver with low power anyway, make sure the receiver also has direct, line-level outputs so you can feed the signals to a stronger amplifier on the way to the speakers.

Such a strategy, of course, defeats the whole purpose of finding a component that can be a control center for your whole A/V system, one that will supply not only switching capability, but amplifier power and radio reception as well. When shopping for an A/V receiver, more than any other piece of equipment, it's important to keep in mind the sum total of your audio and video equipment, including the equipment you plan to buy in the not-too-distant future. An A/V receiver should make enjoying your A/V system easier, not harder. If all it's going to do for you is make you push more buttons, believe me, it's not worth it.

—Jennifer Stern

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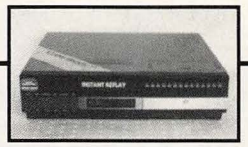

If you've ever bought a video recorder or video tapes overseas, you've probably learned the hard way that there are different standards in different parts of the world. Some companies produce multisystem VCR's, but they are cumbersome, expensive and offer no warranty. All of them need an extra monitor, which disqualifies them from being portable.

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...A/V SYSTEMS

Continued from page 91

Keep in mind that a manufacturer's remote will usually operate only that company's components. Should you later add any component of another brand to your system, you'll have to operate those components through their own remotes. If you're thinking of future expansion, make sure your system has a few auxiliary (AUX) inputs to accommodate the extra gear. Many systems even provide front-panel inputs and outputs for convenient, temporary hookup of a videocamera or camcorder. If the system does have extra AUX position, it's also likely that the remote control will have AUX buttons to feed those sources to the loudspeakers and TV screen.

An A/V system can be the answer to your every entertainment dream. If you determine exactly what you want, shop wisely and follow the advice offered here, those dreams may well come true.

—Stephen A. Booth

...ACCESSORIES

Continued from page 118

your home movies with some of the special effects that you see in professional video. Depending on its features, an SEG allows you to fade an image to black or to another color; to "posterize" images; to use a fancy wipe or dissolve to segue from image to image; and to perform a variety of other video tricks.

AUDIO EQUALIZERS: By splitting the sonic spectrum into (usually) five or more different frequency ranges, equalizers afford you more control over your sound than do simple treble and bass controls. They are especially useful in minimizing the high-frequency hiss of some videotapes' soundtracks.

STEREO SYNTHESIZERS: If you're hooked on the idea of stereo television, you may want to avoid monaural programming entirely. A synthesizer will alter phase shifts to give you the illusion of stereo sound from a mono source. Some stereo synthesizers include an acoustic expander, which further enhances the spaciousness of the sound, making the speakers seem somewhat farther apart than they actually are.

SURROUND-SOUND DECODERS AND REAR-CHANNEL SYNTHESIZERS: Dolby Stereo-encoded movies not only feature sharply reduced tape hiss, but also contain a third channel of aural information. A surround-sound decoder lets you exploit this extra channel by feeding it to a speaker in back of you. The rear channel makes it seem as if the helicopters in *Apocalypse Now* or the demons in *Raiders of the Lost Ark* are flying around your living room.

It's wise to note that only components licensed by Dolby Laboratories are bona fide surround-sound decoders. However, rear-channel synthesizers, while they can-

not pinpoint sound effects as precisely as decoders can, provide pleasing effects.

DIGITAL EFFECTS PROCESSORS: The digital special effects featured in some monitors are just becoming available in component form. A digital effects processor can give you a "picture-within-a-picture" and other effects.

So, if you're bored or dissatisfied with the state of your video, there is a universe of cures. There is *one* danger inherent in these magic boxes, however: They can truly be addictive! —Fred Cohn

LATE ADDITIONS

Information on certain Hi-Fi VCRs was received too late for them to be included in the Buyer's Guide chart. The models are: **Harmon Kardon** VCD4000: HQ, MTS, 4 vid. hds., 3 rec. and play speeds, SP and EP scan and freeze, slo-mo, 140 ch., 21-day 8-event prog., linear, Dolby, audio only, simulcast, remote: 4x17x15, $1,199. **Magnavox** VR 9558, VR9560, VR 9565: MTS, HQ, 4 vid. hds., 3 rec. and play speeds, SP, EP scan and freeze-frame, slo-mo, 93 ch. (155 ch. on VR9565) 14-day, 4-event on 9558, 21-day, 8-event on 9560 and 9565, audio only, simulcast, remote. 9558: 4x17x12, $999. 9560: 4x17x14, $1,199. 9565: 4x17x14, $1,299. **Sylvania** VC8970: HQ, MTS, 4 hds., 3 speeds, EP and SP scan, freeze-frame, slo-mo, 93 ch., 21-day, 8-event, audio only, simulcast, remote; 4x17x14, $1,199. **Teknika VCR689:** HQ, MTS, 4 hds, 3 speeds, EP and SP scan, freeze-frame, speeds, slo-mo, 93 ch., 21-day, 8-event, audio only, simulcast, remote; 4x17x11, $849. **Toshiba** DX7 and M5900: HQ, MTS, 4 hds., 2 speeds, scan and freeze-frame at both speeds, slo-mo, 117 ch., 16 presets, 7-day, 4-event, audio only, simulcast, remote 4x16x15. DX7 provides digital special effects.

...BACK TO THE FUTURE

Continued from page 127

brilliant twists uniquely his own—in US patent application 683,3337, filed in 1923. Zworykin, who worked first for Westinghouse and later for RCA, had high hopes for the new medium. His employers didn't always share them: In a 1977 interview in *Videography* magazine, Zworykin related that after one of his first demonstrations of the technology, his boss at Westinghouse was less than thrilled. He said, "Good work, but you should be doing something more practical," Zworykin recalled.

With all the excitement over television in the '20s, it was only natural that when the '30s arrived and television didn't, people began to get anxious. "Where is Television?" asked one article in *Scientific American*. "Television Needs New Ideas, Less Ballyhoo," complained another. But with the country sunk in the Great Depression, progress on television slowed nearly to a crawl. Mechanical television systems did gradually give way to the electronic variety, however. And by the late '30s RCA's NBC radio network was conducting frequent experimental television broadcasts.

In the public's perception, the big breakthrough came with the 1939 World's Fair. RCA made television the focus of its well-attended exhibit, displaying a clear-glass prototype set in which the tube faced up and was viewed in a mirror. For many who attended, it was their first glimpse of television. "Now we add sight to sound," announced RCA chairman David Sarnoff from the fairgrounds in a televised speech, which RCA claims was the first outdoor news event ever covered by television cameras. Sarnoff was one of the few at the time who appreciated how much television would change our perception of news and world events; in an article that year in *Popular Mechanics*, he stressed that TV would revolutionize our involvement in current history by revealing events "as they are occurring." But Sarnoff also had high hopes for television's dramatic potential. "It is quite likely," he said, "that television drama of high caliber and produced by first-rate artists will materially raise the level of dramatic taste of the nation, just as aural broadcasting has raised the level of musical appreciation." It was a noble vision—one can't help thinking it's a good thing Sarnoff didn't live long enough to see *The A Team*.

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Commission gave approval to RCA and other companies to start broadcasting electronic television signals on a commercial basis. The company stepped up its production of sets and its broadcast hours and took out a full-page ad in *The New York Times* promoting its $395 leading set. It seemed that television had finally left the laboratory and arrived in the living room. However, before sales could really catch fire, World War II intervened and television manufacturers quickly diverted their resources to the war effort.

But TV wasn't forgotten during the war. In fact, as victory neared, excitement began to build over postwar TV. A 1944 *Popular Mechanics* article titled "Television After V-Day" was bursting with confident predictions, such as the idea that TV pictures would soon challenge film in quality: "Give them a few years and the magicians of RCA, General Electric and Dumont and the rest will produce a television projector matching today's movies in clarity on a six-foot home screen or a 15-by-20-foot theater screen. In fact, RCA is confident that theater television 'is practically ready for commercialization immediately after the war.' " Actually, practical projection television for the home would have to wait until the '70s when a maverick American engineer by the name of Henry Kloss would develop it. As for TV pictures as good as movie film, we're still waiting.

While today television is blamed for a host of social ills, in those optimistic days observers saw only the bright side: "The American family will find new occasion for getting together and getting acquainted again, in the coming age of television," predicted *Science Digest* in 1945. "The evening 'Television Hour' will be a must for every member of the household. . . . Family autos will stand idle; gasoline and tires will be saved." Even commercials would be a welcome part of this brave new world. In another article, *Science Digest* predicted the typical TV commercial would be "so interesting that it is actually more entertaining than many a spectacle or play. . . . For television offers the advertiser so rich a medium that no embellishment, no nauseating repetition are needed—nor tolerable." In fact, many observers worried whether TV would be able to attract *enough* advertising to support the programs. As an alternative, Zenith proposed a commercial-free pay-TV system they called "Phone-Vision." Although it presaged today's pay-cable channels, Phone-Vision—which in some cases required inserting coins into one's TV set to see a show—never made it.

The onslaught of television even changed the language. In a 1948 *New Yorker* article, H.L. Mencken discussed the obscure new vocabulary of television, even debating what to call the people who watch it: "General Electric, which is enormously influential in the new art and mystery, seems to favor *televiewer*, but *Variety* has chopped that down to *viewer*. Various other terms have been proposed—for instance, *looker*—but they do not flourish. I suggest trying *gawk*."

Though the nightly "Television Hour" has expanded to six or eight in some households, and commercials clutter most channels with "nauseating repetition," we continue to gawk at this remarkable device in ways that its inventors, supporters and critics never imagined.

Next month, Part II of "Back to the Future": A replay of the video dreams and delusions of the '50s, '60s and '70s. We'll look at formats that fizzled and big ideas—such as 3-D, flat-screen TV and video telephones—that went absolutely nowhere. Then we'll rediscover some of the weirdest television products ever. Our November issue goes on sale at newsstands October 14th. □

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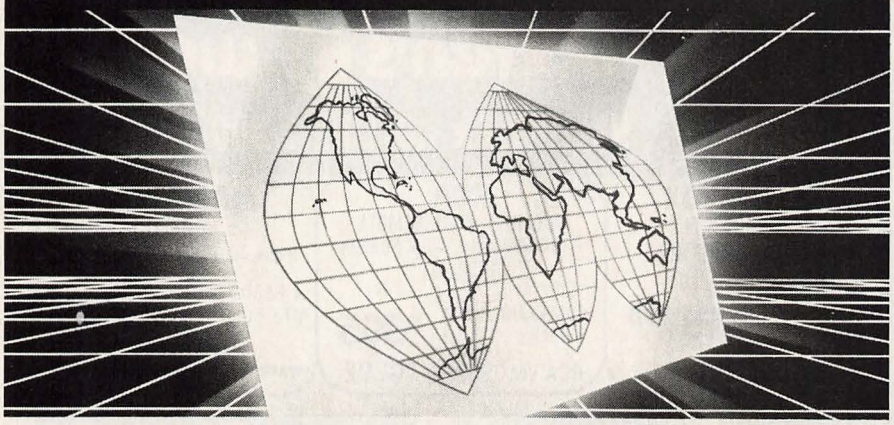

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...DUAL DECK

Continued from page 132

company never brings out the product, it could gain from the widespread publicity, especially since the Samsung name is not as familiar to most US consumers as those of the major Japanese video manufacturers.

Samsung spokesperson Leister insists the company is very seriously considering bringing out the dual deck. At our press-

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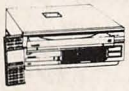

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time he predicted the company would make a decision "within two weeks." But even if Samsung's US division is eager to bring out the product, it's not clear that the Korean parent company wants to get involved in a political catfight. Industry analyst Robert Gerson, a *VR* contributing editor and editorial director of the trade journal *This Week In Consumer Electronics,* points out that "Korea is in the middle of some very sensitive trade negotiations with the US. The last thing in the world it wants is to get into a controversy over copyrights." And if that weren't enough to cool Samsung's enthusiasm, the company also wants to maintain good relations with JVC and Sony, the Japanese firms that grant the licenses to manufacture VHS and 8mm VCRs. Both of those companies may well decide they don't want to encourage another battle between the video industry and Hollywood.

Despite all the overblown controversy, the Samsung dual deck is potentially a very good product for a certain group of users: people who want to shoot home movies on 8mm and watch movies on VHS but don't want the complexity of having two VCRs. It would be perfect for the person who owns a record-only 8mm Handycam, for example. But considering the variety of forces massed against it, it seems the odds are at least even that the Samsung Format Translator will join video's long list of good ideas that never made it.

—James B. Meigs

LATE-BREAKING UPDATE

At our presstime, Samsung announced that it is dropping plans to introduce the Translator VCR. A company spokesman explained that, although Samsung feels it has identified a sizable market, company executives decided that manufacturing the dual deck would disrupt the production schedules of other video products. □

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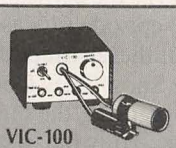

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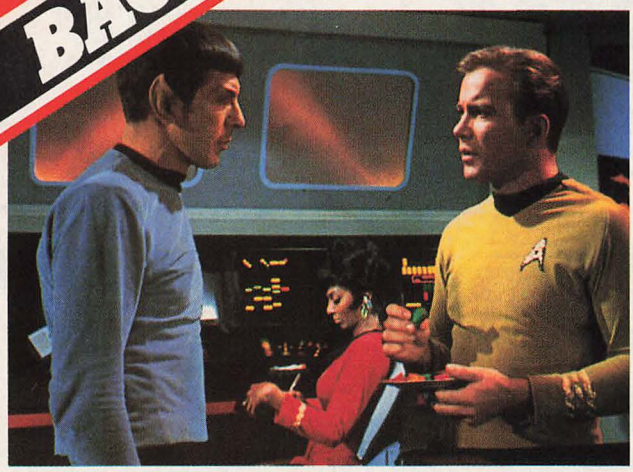

By A.C. Crispin

Sept. 8, 1986 marks the 20th anniversary of the first airing of a *Star Trek* episode (it was "The Man Trap," for you trivia buffs out there). Since then, *Star Trek* has gone on to become The Show They Couldn't Kill. Canceled in 1969 after a three-year run, the show survived, due to dedicated (and, at times, truly fanatic) fans, only to be reborn years later in feature movies, original novels and *Star Trek* conventions. Now, due to the invention of the VCR, it may well become The Show That Will Never Die.

Currently, 40 of the television show's original 79 episodes are available on videotape, as well as all three of the feature movies (a fourth, *Star Trek IV—The Voyage Home* is due for a Christmas '86 theatrical release). Taken together, the movies and episodes have exceeded the two million mark in cassette sales—making *Star Trek* one of the top-selling propositions in the video industry.

Star Trek, for any of you out there who have been in cryogenic freeze for the past 20 years, was the brainchild of TV producer Gene Roddenberry, and chronicled the adventures of the starship *Enterprise* and its indomitable crew. Due to good casting and often excellent teleplays (many by the country's finest science-fiction authors), most of the episodes still hold up today, especially those shot during the first and second seasons. The show is arguably the best episodic science-fiction series ever aired.

(By the way, rumors keep cropping up that Paramount is currently negotiating with network television to bring *Star Trek* back as a weekly series, with a cast that might include some of the original members. However, as of this writing, none of these rumors could be substantiated beyond the fact that high-level talks *have* taken place).

The original *Star Trek* starred William Shatner and Leonard Nimoy, both of whom went on to successful acting careers following the show's network demise. A quick glance at the list of featured guest stars turns up such names as: Joan Collins, Sally Kellerman, Mariette Hartley, William Windom, Teri Garr and Kim Darby. These actors and actresses starred in episodes often featuring themes that were considered "safe" only when couched in science-fiction terms: the evils of bigotry, the horrors of war, the dangers of overpopulation. *Star Trek* also gave us the first-ever televised interracial kiss (between Nichelle Nichols and William Shatner), in an otherwise forgettable episode titled "Plato's Stepchildren."

All of this was pretty strong stuff, especially when one remembers that Archie Bunker and *M*A*S*H* were still years in the future, and that the US was just beginning to consider the notion that the Vietnam War might be a mistake. The big march from Selma to Montgomery, AL, had happened only a couple of years before.

Strong stuff, indeed.

In the years since, *Star Trek* has become a part of our national culture, in a way that no other television show can claim. Fans waged—and won—a pitched battle to have the prototype space shuttle named the *Enterprise*, and, with cast members and Gene Roddenberry looking on, the new ship was wheeled out for the first time to the strains of *Star Trek*'s Alexander Courage theme. Nichelle Nichols, who played Lt. Uhura, the black communications officer, went on to continue *Star Trek*'s association with NASA by becoming a recruiter for the space agency. She recruited, among others, Dr. Sally Ride, the first woman from the US to travel into space.

Even now such phrases as "Beam me up, Scotty" and "Spock, get me the hell out of here" crop up on bumper stickers, posters and cartoons. Berke Breathed's *Bloom County* strips often feature Cutter John warping along in his wheelchair with Opus, sporting Vulcan ears, perched on his lap. Director Robert Zemeckis borrowed the Vulcan hand salute to use in his hit *Back to the Future*.

Star Trek conventions draw in tens of thousands of fans every year nationwide, as well as in Canada, England, Australia, Germany and Japan. Fans gather to meet the stars, mingle, fill out their collections of everything *Star Trek*-related (from posters to weapons, from buttons to uniforms) and, of course, to watch *Star Trek* episodes and blooper reels.

Star Trek episodes turn up all over the world, and the novels sell like hotcakes internationally. (A friend found a copy of my *Yesterday's Son* on a bookstand in Bora Bora, of all places.) The show has gone beyond the boundaries of the US, a fact I realized one day in a McDonald's in New York, while watching an Andorian dodge traffic with his Big Mac and fries in a bag. (You remember the Andorians; they were the blue guys with the cottony white hair and antennae, who wore playing-card costumes and furry booties.) This particular Andorian trotted briskly across the street with his lunch swinging at his side, and, since this was New York, drew not a single glance from passers-by—except for a busload of Japanese tourists who hung out the windows, laughing and shouting, "*Star Trek*!"

May it continue to "live long and prosper." □

A.C. Crispin is the author of the bestselling Star Trek *novel,* Yesterday's Son, *and* V, *a novelization based on the TV series of the same name.*

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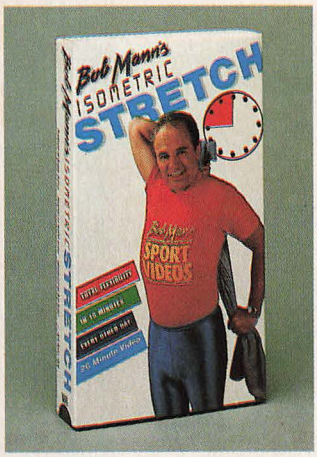

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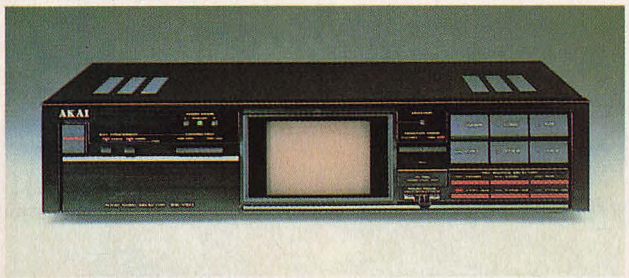

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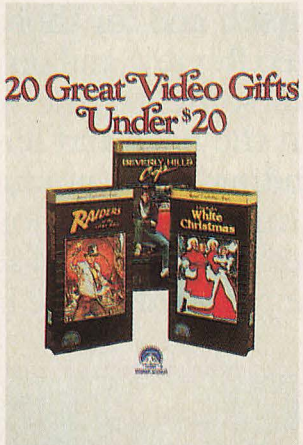

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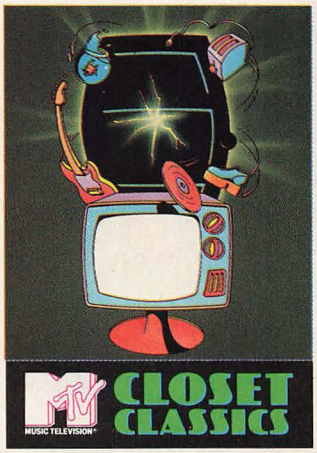

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JVC

The GR-C7, a high-picture-quality, high-performance VHS camera-recorder, is the world's smallest and lightest among those with recording playback functions.

Features include extended play design; ultra small compact design; high-sensitivity, high-performance design for superlative picture quality; a variety of functions to expand the range of applications; and automatic features for easy, error-free operation.

For additional information, circle No. 114 on Reader Service Card.

JVC

The HR-D470U VHS video recorder incorporates the following features:

- HQ system for improved picture quality
- Midi-component size with motorized slot-loading system
- AFM Hi-Fi recording and playback
- Built-in MTS decoder
- Double-azimuth four-head
- 181-channel cable-compatible
- 14-day/eight-event programmability
- 10-key random access remote control
- Noiseless field still
- Play memory function
- Music scan/counter go-to function

For additional information, circle No. 115 on Reader Service Card.

3M

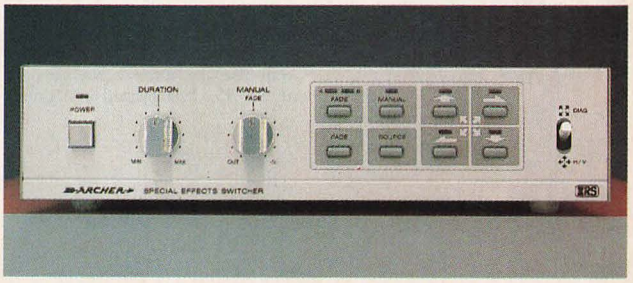
Scotch's EXG Hi-Fi videocassette brings it back alive.

You don't just watch a movie—you live it, feel it, *hear* it. You hear it best on Scotch EXG Hi-Fi videocassettes, top-rated for quality in tests conducted by *Video Review*. Reasons include the industry's highest signal-to-noise ratio, giving you Hi-Fi VCR sound reproduction close to a digital compact disc. You also get two 3M exclusives: the patented Time Left recording gauge and 3M's industry-leading Static Barrier anti-static tape backcoating. You heard it here first!

For additional information, circle No. 116 on Reader Service Card.

RADIO SHACK

Radio Shack's new Video Special-Effects Switcher gives you studio-type editing and creative effects at a breakthrough low price. You can enhance your tapes with pro-quality fades, add music and narration, make dramatic quick cuts, even wipe the screen with over 30 different patterns. A built-in microprocessor makes it easy to combine effects and control their duration. The Video Special-Effects Switcher works with stereo or monaural video equipment and includes a comprehensive 44-page owner's manual. Available now at participating Radio Shack stores and dealers for $89.95.



For additional information, circle No. 117 on Reader Service Card.

HOLIDAY GIFT GUIDE

CBS/FOX

The Streisand Specials. Barbra Streisand's legendary mid-'60s television specials gave America its first long, close-up look at the 23-year-old entertainer Broadway critics were raving about, and record buyers were taking to the top of the album charts.

These specials have never been rebroadcast, and have taken on an almost mythical status over the years.

Now, for the first time in 20 years, you can see *My Name Is Barbra* and *Color Me Barbra*. And now you can own them on home video.

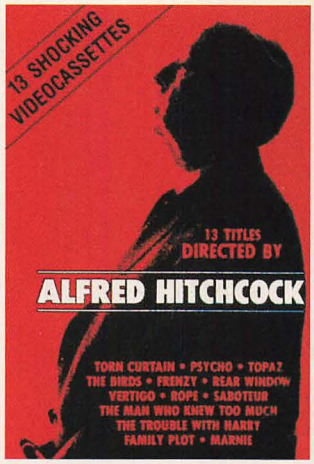
Also for the first time ever, Barbra Streisand looks back on these career milestones in reflective introductions taped especially for the series. Programs available individually and, for limited time only, packaged together as a specially priced gift set.

For additional information, circle No. 118 on Reader Service Card.

MCA

ALFRED HITCHCOCK'S SHOCK VALUE. 13 CLASSIC THRILLERS FROM THE MASTER OF SUSPENSE. For a limited time MCA is offering Hitchcock's finest films on videocassette for only $24.95 each. That's right—13 masterpieces from the master of murder and mayhem, including all your favorites: *The Birds*, *Family Plot*, *Frenzy*, *The Man Who Knew Too Much*, *The Trouble With Harry*, *Marnie*, *Psycho*, *Rear Window*, *Rope*, *Saboteur*, *Topaz*, *Torn Curtain* and *Vertigo*.

So, what are you waiting for? Pick up some shock value from MCA today.



For additional information, circle No. 119 on Reader Service Card.

SYLVANIA

The 27-inch diagonal Superset II color TV, model RPF702, features the new Sylvania "SupeRemote 44" remote control for TVs and virtually any other brand of VCR and cable system equipped with a wireless remote. Other quality features include: on-screen graphics, built-in stereo/separate audio program decoder, sleep timer, random-access digital tuning, 178-channel capability, parental control, personal preferences programming, RF switching and much more.

For additional information, circle No. 120 on Reader Service Card.

PANASONIC

The Panasonic OmniMovie™ camcorder is a lightweight videocamera and VHS recorder all in one. Advanced imaging technology—solid-state CCD microchips—captures the sparkle in your kids' bright little faces. OmniMovie™ focuses and adjusts to changing light automatically and records in low light.

Simply connect OmniMovie™ to your TV and watch those special moments instantly. Since it uses VHS tapes, the video standard, there are thousands of prerecorded movies available. Hold on to your great times. With Panasonic OmniMovie™.

For additional information, circle No. 121 on Reader Service Card.

BOSE

Would you like to be able to enjoy the sound that's trapped in videotapes, discs and broadcasts? The Bose® Video RoomMate® system brings true high-fidelity sound—with full bass and treble—out of VCRs, televisions, disc players and more. Built-in amplifier and equalizer, make it easy to use. Magnetic shielding, RCA cables and a volume control make it compatible with almost any video component, and optional mounting accessories let you place it nearly anywhere. For more information write to Bose Corp., Department VR, 10 Speen St., Framingham, MA 01701.

For additional information, circle No. 122 on Reader Service Card.

RCA

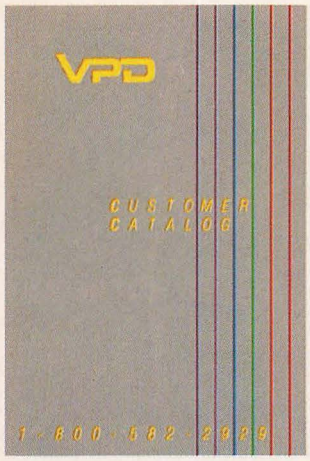
Pick up one of these specially marked five-packs of RCA's T-120 SHG super high grade videotape, and you'll get a coupon for a sixth one FREE! That's up to six hours (EP mode) of super video and Hi-Fi audio performance!

The RCA "Buy Five, Get Six" videotape offer. Now at your nearest RCA videotape dealer. He's got six appeal!

For additional information, circle No. 123 on Reader Service Card.

HOLIDAY GIFT GUIDE

VIDEO PRODUCTS DIST.

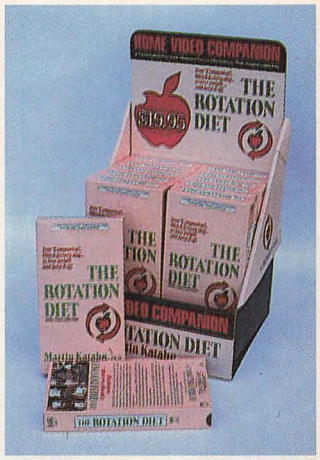


Do business with the leaders. Top-rated by *Inc.* magazine. Video Products Distributors offers this catalog featuring the latest in video recorders, camcorders, cameras, monitors, TVs, accessories and blank tape. Send two dollars to cover postage & handling to: Video Products Distributors, Inc., Direct Mail Division, 2947 Arden Way, Sacramento, CA 95825. Or, call 1-800-582-2929 for specific product & pricing information.

For additional information, circle No. 124 on Reader Service Card.

NEW WORLD

NOW YOU CAN LIVE IT UP. AND KEEP IT OFF.



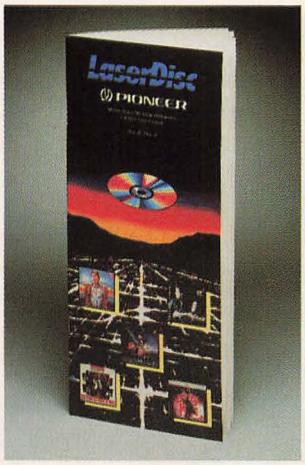
For additional information, circle No. 125 on Reader Service Card.

GOLDSTAR

The GoldStar VCR is as state-of-the-art as advanced technology can make it with features like an HQ "high quality" picture-enhancement system; 110-channel, cable-compatible tuner; four-event/14-day programmable timer; and wireless remote. Yet, it's priced more reasonably than some VCRs that don't even offer as much. We challenge you to find out what millions of people already know; that GoldStar products may not only be the best at the price, but possibly the best at any price. GoldStar. Expensive electronics without the expense.

For additional information, circle No. 126 on Reader Service Card.

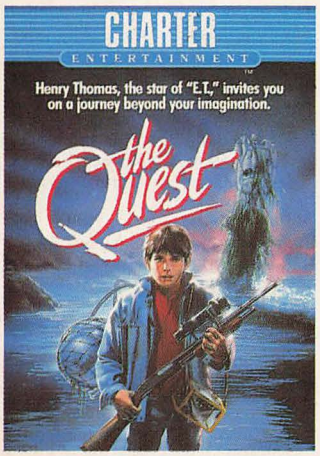
PIONEER



For the most comprehensive listing of LaserVision programs, you can turn to the latest catalog supplement from LaserDisc Corporation of America, a division of Pioneer. This LaserDisc source book is a 40-page, four-color catalog that highlights the latest new releases from major movie studios as well as music video programming from Pioneer Artists. You can read all about major blockbuster motion pictures such as *Return of the Jedi* or *Ghostbusters* or concert performances from John Lennon and Huey Lewis. Suggested retail prices and catalog numbers are referenced for all titles.

For additional information, circle No. 127 on Reader Service Card.

EMBASSY



The Quest: An adventure for the hero in all of us, starring Henry (*E.T.*) Thomas, will be available on Nov. 12, 1986 from Charter Entertainment.

For additional information, circle No. 128 on Reader Service Card.

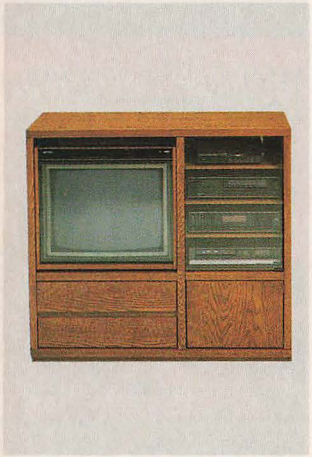
EMBASSY

Labyrinth: Jim Henson, George Lucas and David Bowie take you into a dazzling world of fantasy and adventure. Coming soon from Embassy Home Entertainment.

For additional information, circle No. 129 on Reader Service Card.

HOLIDAY GIFT GUIDE

O'SULLIVAN



Attractive, smoothed, solid oak frames and a contemporary Marshall oak laminated finish accents the versatile O'Sullivan Entertainment Center, model 796980. Features include a clear, tempered glass door protecting three adjustable or removable component shelves, a large TV area that will accept most 26-inch color monitors, and a VCR shelf for smaller televisions and a video recorder. Twin oak drawers below pull out to provide accessory and tape storage, while a large area conceals albums behind a solid oak door. Rolls easily on sturdy casters. Suggested retail: $299.95.

For additional information, circle No. 130 on Reader Service Card.

PIONEER

The CLD-909 is about two inches slimmer than the CLD-900. It delivers 400 lines of video resolution, and plays all three laser formats: CD, 12" videodisc or 8" videodisc. As a LaserVision player, it features visual search, multi-speed forward and reverse, still picture, and search by chapter, time or frame. Up to 10 characters can be programmed for playback in any order. The player's CD section features Pioneer's exclusive Linear Servo System for accurate playback of even dirty or scratched discs. And there is 10-track programming and a CD subcode for use with future CD products.

For additional information, circle No. 131 on Reader Service Card.

CBS/FOX

An unscheduled stop on the current Bob Dylan Tour . . . The *True Confessions* tour is one of this year's most spectacular live events! Bob Dylan in concert, backed by Tom Petty and the Heartbreakers . . . roaring across America and the world. Now it lands in your home as the first and only Bob Dylan concert ever to be made available on home video! In the words of *Rolling Stone* magazine, "Playing in front of a live-wire rock 'n' roll band has always brought out the best in Dylan—and his presence has inspired the Heartbreakers to play their best . . . witness history in the making."

Available in state-of-the-art digitally processed audio on VHS Hi-Fi and Beta Hi-Fi videocassettes and laser videodiscs. $29.98 suggested retail.

For additional information, circle No. 132 on Reader Service Card.

CBS/FOX

Mick Jagger penniless! Jerry Hall merciless! Dennis Hopper ridiculous! Rae Dawn Chong sumptuous!

It's only a movie . . . or is it? *Running Out Of Luck* is a free-wheeling 90-minute odyssey into the fantasies and fears of the world's most celebrated and envied rock star (played convincingly by Mick Jagger).

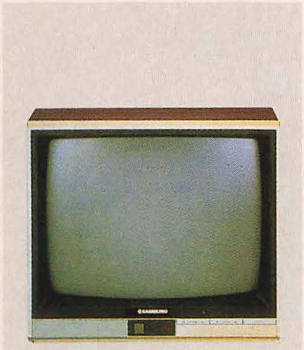
Produced and co-written by Mick Jagger, this 1986 musical-comedy-adventure is unlike anything you've ever experienced . . . though it seems to hit pretty close to home for Mick!

Mick Jagger, *Running Out Of Luck*

Filmed on location in Rio. Directed by Julien Temple. Including nine songs written and performed by Mick Jagger.

For additional information, circle No. 133 on Reader Service Card.

SAMSUNG



The Samsung TC9833T 19-inch color television monitor/receiver features a 139-channel quartz-lock express tuner with LED display, MTS auxiliary jack and feather-touch controls on the chassis. Wireless remote control includes power on/off, volume up/down, channel up/down and direct channel selection. The picture tube is a quick-start, in-line gun with slotted mask and black matrix for high picture quality. Features include 100% solid-state chassis, detachable antennas, CATV/MATV connector and simulated woodgrain cabinet.

Contact: Richard Leister, Public Relations, Samsung Electronics America, 310 Mayhill Street, Saddle Brook, NJ 07662. (201) 587-9600.

For additional information, circle No. 134 on Reader Service Card.

HBO/CANNON

Amadeus. Winner of eight Academy Awards, including Best Picture. *Amadeus* is the long-awaited movie version of Peter Shaffer's London and Broadway stage hit centered around Wolfgang Amadeus Mozart's life and music. F. Murray Abraham (who won an Academy Award for Best Actor) is the jealousy-ridden 18th-century composer; Tom Hulce plays Wolfgang Amadeus Mozart, the hapless victim of his venom.

This extravagant production, with the incredible music of Mozart heard throughout the movie, is now recorded on videocassette in digital audio (Hi-Fi stereo).

Already a movie classic, *Amadeus* will win the hearts of everyone. $29.95 suggested retail price. HBO/Cannon video.

For additional information, circle No. 135 on Reader Service Card.

HOLIDAY GIFT GUIDE

RCA

The RCA Pro Wonder 300 Camcorder...Versatile, compact, easy to use.
The more you use it, the more you'll enjoy its state-of-the-art features. Infrared auto focus makes for effortless operation of the power zoom lens. Zoom control lets you go from telephoto to wideangle in an instant, or switch to macro for super close-ups. Automatic iris and continuous automatic white balance make taping simple. Solid-state circuitry draws very little current. Requires virtually no warm-up time. 3-way power—household AC, rechargeable battery pack or optional 12-volt DC car cord.

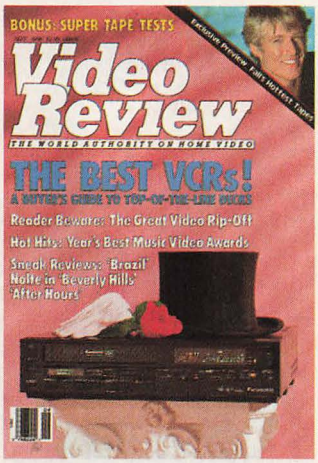
For additional information, circle No. 136 on Reader Service Card.

PRESSMAN TOYS

Turn your VCR into Doorways to Adventure™. The VCR Game. Turn your VCR into over eight million different adventures. Play along with famous stars from 60 Hollywood classics. Featuring Colorscan™, compatible with any VCR. Complete with VHS videocassette, game cards, money and more . . . . All for less than the price of a budget prerecorded movie.
Doorways to Adventure™. It's so much fun, it's wild. For two to six players. Ages 10 to adult.
Also look for Pressman's new VCR game, Doorways to Horror™.
Pressman®
Games people play. Together.

For additional information, circle No. 137 on Reader Service Card.

VIDEO REVIEW



Read The World Authority—be a World Authority. Treat yourself and a friend to Video Review, the only magazine that has the leading edge on new developments in video equipment, programming and the new video lifestyle.
You get 12 issues for only $7.97 and 24 issues for only $12.97—that's a 65% savings off the cover price and 33% off the regular subscription price. Use the *special offer* subscription cards in this issue and subscribe to Video Review right now!
Read The World Authority—Be A World Authority!!

For additional information, circle No. 138 on Reader Service Card.

SUPER VIDEO

THE DIRECT LINE TO SUPER DEALS ON
Panasonic®
AND ALL MAJOR BRAND VCR'S
1-800-524-1596

SUPER VIDEO

For additional information, circle No. 139 on Reader Service Card.

PEOPLE WHO DON'T USE THIS SHOULD HAVE THEIR HEADS EXAMINED.

The tape heads inside your VCR are going to get dirty. It's inevitable. Let them get too dirty and you're hauling a 20 pound machine across town and paying big bucks to fix it.

Sheer lunacy when you consider the alternative. The all new Memorex Safeguard System® Video Head Cleaner. It's quick. Easy. And more importantly, it gives your VCR a spectacular safe cleaning.

That's because it's a "wet" head cleaner. With a unique woven-laminate tape. So unlike some head cleaners, it won't shed, tear, or leave behind any hazardous debris. And the exclusive "particle-lock" design traps and removes any debris that might be there already.

If that isn't enough, it's extra wide. Covering 100% of the video tape path. And of course it's compatible with all kinds of VHS recorders, including portables and camcorders.

So get the Memorex Safeguard System before it's too late. It's just a matter of using your head.

IS IT LIVE OR IS IT MEMOREX

© 1986 MEMTEK PRODUCTS

The first VCR with the power to stop "Miami Vice."

Introducing the Toshiba DX-7. The world's first digital VCR. It does everything a VCR is supposed to do (only better). And something quite remarkable—it can freeze broadcast television.

By using the VCR's tuner you can actually bring "As The World Turns" to a grinding halt. Arrest "Miami Vice" in the middle of a bust. Or stop "All My Children" in a second.

How? The digital DX-7 isn't just smart, it's brilliant. We've built in the power of four home computers—1.15 megabit of memory. And what the DX-7 does with that memory is unforgettable.

Crystal clear still and slow motion

The Toshiba digital DX-7 uses an analog-digital converter which selects and stores crystal-clear images in its memory control IC's. The stored images are then reproduced on a real-time basis. The result is a picture that is stock-still, vivid and completely noiseless. And unlike anything you've ever seen from a conventional VCR.

Hear your favorite video in stereo

The digital DX-7 also features everything you'd expect in a high-quality VCR—including superb stereo high-fi sound.

There are also four heads. Toshiba's exclusive HQ Pro Circuitry. Voltage synthesized tuning. 26-function wireless remote with direct access. Four-event/7-day programmable timer. One touch record. Auto-rewind/power off.

And it's all packaged in a design that's as sleek, sexy and good-looking as any primetime or soap opera star.

The DX-7. The first digital VHS VCR. Once you see it you'll stop looking—instantly.

In Touch with Tomorrow
TOSHIBA

Toshiba America, Inc., 82 Totowa Road, Wayne, NJ 07470

For additional information, circle No. 90 on Reader Service Card.